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OF AMERICA. 1891

EDITED BY

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Secretary of the Association

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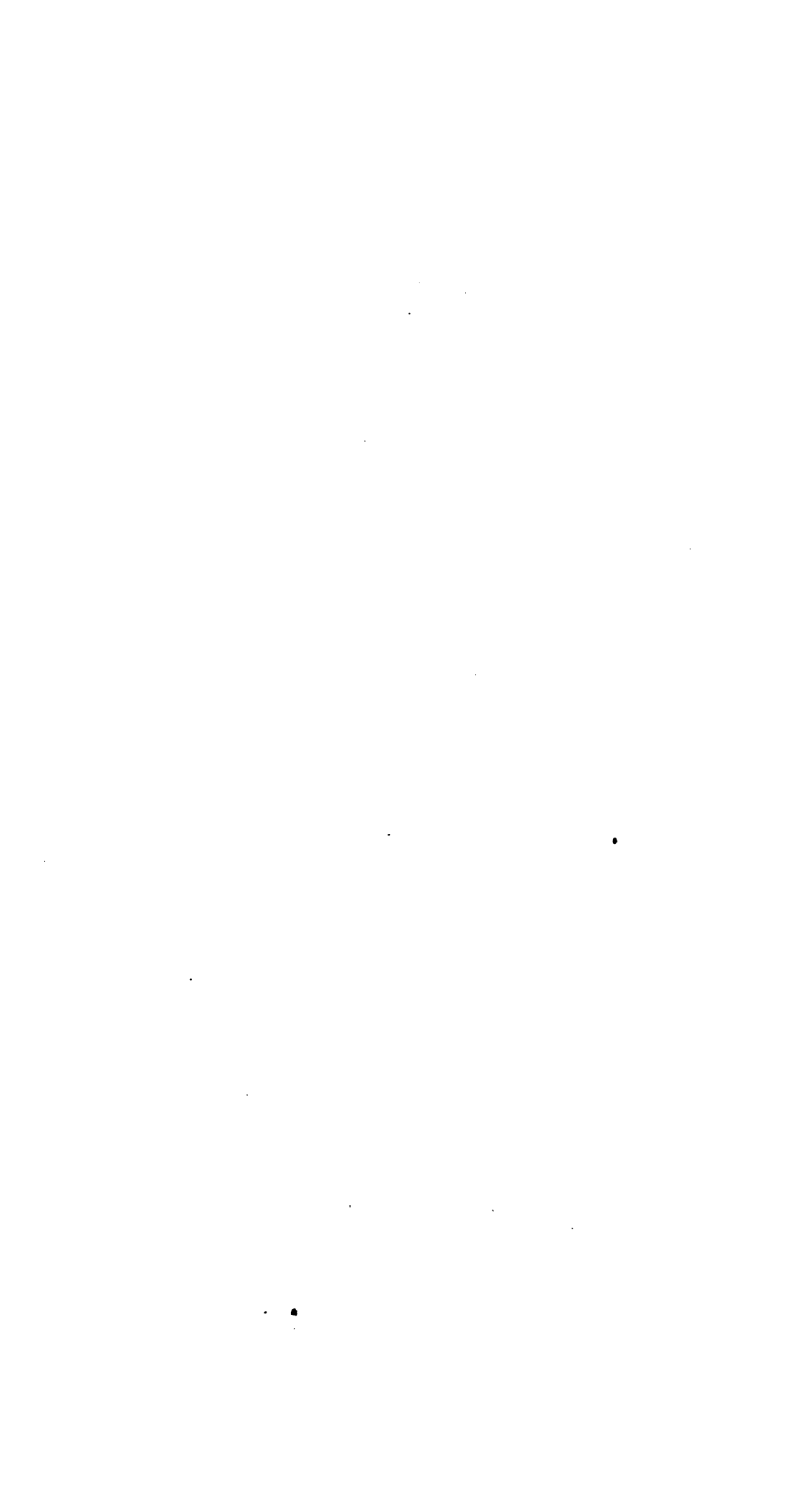
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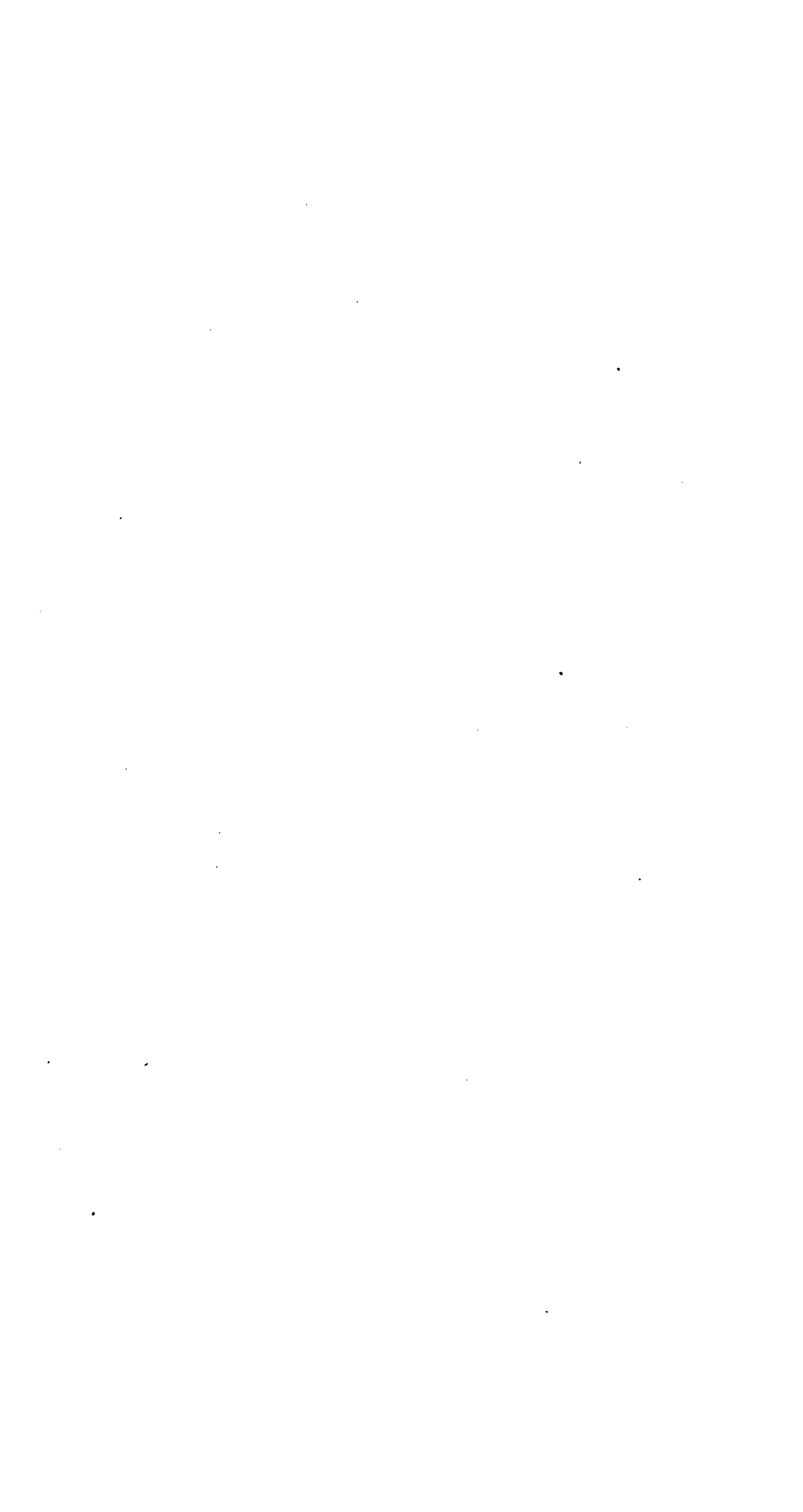
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PUBLICATIONS  
OF THE  
Modern Language Association of America

Vol. VI.

1891.

No. I.

**ADDRESS OF WELCOME.\***

By LANDON C. GARLAND, A. M., LL. D.,  
CHANCELLOR OF VANDERBILT UNIVERSITY, NASHVILLE, TENN.

GENTLEMEN OF THE ASSOCIATION: I have been gratified to notice of late the frequency with which Associations and Societies, organized and operating chiefly in the North, have been holding their sessions in the South. Within the last two years we have had in Nashville, The National Educational Association; The Woman's Christian Temperance Union; The Society for the Improvement of Prison Discipline; and now the MODERN LANGUAGE ASSOCIATION OF AMERICA.

If we could eliminate from the masses of our people the discordant and divellent forces which are being constantly excited by unpatriotic and selfish politicians, these gatherings of educated and refined leading men and women from widely separated portions of the country, would soon break down the prejudices and soften the asperities of temper which were left us as the *sequela* of an internecine war. It is because people of different sections do not know each other—do not understand each other, that they do not appreciate each other as they deserve, and live in greater harmony than they do.

\* Delivered before the Eighth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA, held at Nashville, Tenn., December, 1890.

Every assemblage, therefore, like the present ought to be greeted as a public benefaction, and welcomed in whatsoever part of the country it may meet. It is in this broad and national view of the good you may accomplish, that I tender to you a heartfelt welcome to the State of Tennessee; to the city of Nashville, and particularly to the grounds and halls of Vanderbilt University, where provision has been made for conducting the proceedings of your Association. We are glad to see you here, glad of the opportunity of forming your acquaintance and offering to you every token of our kindest consideration. We shall be glad to consult your wishes in all matters, and to throw every possible facility in the way of promoting the successful accomplishment of the purposes for which you are assembled.

Meeting as you do in the walls of an institution of learning where the modern languages constitute a considerable part of every curriculum leading to either a Baccalaureate or a Doctorate Degree, you would naturally expect to find in all connected with it, a deep interest in the proceedings of your Association. We shall be in hearty sympathy with all measures having for their object the enlargement and more thorough study of the modern languages. A knowledge of these languages to an extent to read them and to make them subservient to the purposes of research, has been, until recent years, the utmost demand of the American scholar. Fifty years ago, there were many of our colleges which made no provision for their study at all; and a knowledge to the extent just stated, had to be acquired under private instructors, who for the most part were but poorly qualified for their work. And in those colleges which taught these languages, a much lower degree of importance was attached to them than to the Latin and Greek. But things are changed. Our own language is now studied to an extent and manner hitherto unknown in our colleges; and the demand of a knowledge of the German and French as a medium

of social and commercial intercourse is almost universal. This is a natural consequence of the wonderful increased facilities of transportation and travel both by land and sea, whereby distant nations may be said to have been brought into immediate neighborhood with each other. London and Paris are as near to Nashville to-day as was the city of Washington fifty years ago: and there are a thousand citizens of the United States now visiting Europe, to where there was one at the period named. Besides this, we have on our southern border a Spanish speaking people, over whose territory we are stretching out our railroads, and with whom we are daily enlarging our commercial relations, and over whose territory we are extending our missionary operations. Under this state of things, no institution can afford to exclude the study of the modern languages, nor including them, can afford to study them superficially.

As to this University, you probably would like to know what it is doing for the advancement of the study of modern languages. At its outset, its course of studies was arranged with the view of giving greater attention to those languages than they had received in any of our Southern colleges, particularly to the English Language. In establishing a school of modern languages, we were compelled, from the want of funds, to crowd into it the study of the three languages, English, German and French. But we are so fortunate in obtaining as the head of that school, the delegate of this Association from South Carolina, a scholar of such ripeness, and experience, and energy: and of such success in inspiring his pupils with enthusiasm, that we suffered but little from the over-crowded work of the school. With the assistance of a single tutor the work was well done,—done in a manner to give reputation to the University.

About nine years ago, our endowment having been in the meanwhile enlarged, the English was separated from the German and French, and made an independent school of its own; its course of study in that language from time to time was

enlarged until it occupies three lectures per week throughout three years, in the Collegiate Course; and furthermore, six lectures per week for three years in the University Course leading to doctorate degrees. I ought to state, that we have a University Course, open only to the graduates of this or other universities, leading to the doctorate degrees, in which the modes of instruction are those adopted by the best European Universities, and largely in *seminary*; and throughout this higher course, particular attention is paid to the Philology and Literature of the modern languages, not only as helps to other studies, but for their own sakes. And here I will remark, that no degrees are given in this University *pro honoris causa*. All must be won by meritorious work. Two years ago the remaining studies in the School of Modern Languages were arranged into two groups, the one designated the "Romance Languages" and the other the "Teutonic Languages," each directed by its own Professor. The object of this division was to elevate the study of those languages from a *means* to an *end*, that end being the attainment of a higher order of mental development and culture. The modern languages are now studied in this University as Latin, Greek and Mathematics are studied, for the purpose of mental discipline. They are assigned an equal portion of time with those, and we are endeavoring to have them introduced into our training schools.

The Spanish, although it belongs to the "Romance Languages," has not been assigned to a prominent place in our curriculum, but there is a demand upon our Theological Department for Spanish speaking ministers to carry on our missionary operations in Mexico. This demand has been met by instruction in that language, given by a highly cultivated native Mexican, who graduated first in his own country and then studied for two years at the Episcopal Theological School, of Cambridge, Mass., where he received the B. D. degree and is now engaged as translator of English books into the Spanish language, by the Southern Methodist Publishing House, in Nashville.

I have thus in few words set before you imperfectly the work we are doing in this University, german to the objects of your Association. It would not be proper to speak as particularly of other schools of the Literary and Scientific Department. But as this University is of very recent date—in the midst of its fifteenth year of operation, I may be permitted to say : besides its Literary and Scientific Department, with its ten schools, there are six other departments for professional education, all in successful operation, with about sixty Professors and Instructors and six hundred and twenty students.

You may probably wish to know by what means, in so short a time we have been enabled to provide such spacious grounds and such numerous and commodious buildings, and to effect an organization of the University on so large a scale as that I have just intimated—a scale much beyond that of any Institution in the Southern States. It is an old saying—“ That it is an ill wind that blows nobody any good : ” and it finds a striking illustration in the existence of this University, for it is an outcome of the late civil war.

The patriotism of Commodore Vanderbilt was as broad as his country's domain. He did not share those fanatical sentiments and sectional strifes which precipitated the nation into war. But he was an ardent Unionist, and while the conflict was waged, he not only gave to it the weight of his influence, in order to maintain the integrity of the Union, but he gave freely of his money to the vigorous prosecution of the war. Out of his own means he built and equipped a war vessel, at a cost of eight hundred thousand dollars, which he gave to the naval department of the government. But the moment war was ended by surrender of Lee to Grant, it was ended as to Commodore Vanderbilt. With him, the South was at once an integral part of the nation. He had no sympathy with the measures that immediately followed the war and that seemed to have been conceived in hatred and executed in revenge against the South, for having entered into



a conflict for the maintenance of the inalienable right of self-government. And when about eight years after the war, he became by virtue of his domestic relations, acquainted with the fact that a numerous and influential christian people in the Southern States were struggling in their poverty to raise money for the founding of a University upon a larger scale than any existing in the South, he came forward unsolicited, and made a donation to it of five hundred thousand dollars.

In his letter of donation he shows his patriotic purpose in these words :

“And now that I have fulfilled my undertaking in this matter, if it shall through its influence contribute even in the smallest degree to strengthen the ties which should exist between all geographical sections of our common country, I shall feel that it has accomplished one of the objects that led me to take an interest in it.”

Mr. Vanderbilt watched with solicitude the progress of the University, furnishing additional funds as its growth demanded. And after his death the means of enlarging the operations of the University and increasing its usefulness, were promptly and liberally supplied by his son William. Since the death of the latter, the stream of liberality has been kept flowing by the Commodore's grandson, Cornelius, who has recently made a donation for increasing the Library and for erecting and furnishing a commodious Mechanical Hall. From the bounty of our patrons we have received about a million and a-half of dollars ; of which about six hundred thousand dollars have been expended on the grounds and buildings, apparatus, etc., and the balance of nine hundred thousand dollars constitute the endowment of the Institution, the interest on which, only, can be used for the support of the operations of the University, upon their present scale.

The character of an institution of learning ought to be determined by the character of the men it returns to society. To this test we gladly submit our claims to public favor. If you could follow our graduates, whither they have gone—into the sanctuaries of religion ; into the halls of legislation ; into the

courts of justice ; into the chambers of the sick ; along the routes of railroad construction ; into the shops of industry ; into the academies and colleges, where they have obtained positions as Principals and Professors, we would for our character be willing to abide the judgment you would pass upon them.

The Genius and Literature of the modern languages have never constituted a special part of my studies. I have used them only for gathering information relative to the subjects of my professional research. I did not, therefore, feel myself competent to enlighten your Association, by the discussion on this occasion of any theme likely to come before you for consideration. I have thus been thrown back, of necessity, upon the environments of this meeting, for material likely to afford you any information or interest. This is my apology, if apology is necessary, for saying so much, as I have done, about Vanderbilt University. And now I close only bidding you again, "Welcome, thrice welcome," to our sunny South, and to all we can contribute to make your meeting profitable and agreeable.



## I.—THE NAME CÆDMON.

Two such authorities as the 'Encyclopædia Britannica' and the 'Dictionary of National Biography' are arrayed against each other with respect to the derivation of our ancient poet's name. In the 'Encyclopædia' we read :

"Sir Francis Palgrave, despairing of finding a native derivation, suggested (*Archæologia*, vol. xxiv.) that the poet might have been so called from the Chaldaic name for the book of Genesis, which is 'b' Cadmin,' in the beginning, or 'Cadmon,' beginning, from the opening words of the first chapter of Genesis. He thought that he might even have been an 'Eastern visitor,' who had arrived in Britain from the East, mastered the language, and come out as a vernacular poet. A hypothesis so fanciful as this last may be at once rejected. . . . On the whole, Sir Francis Palgrave's first suggestion seems to involve the least difficulty. 'Cadmon' means 'beginning' in the Targum of Onkelos, the Chaldee version of the Scriptures, which was in popular use among the Jews from the 1st century B. C. downwards, and some learned ecclesiastic at Whitby who had visited the Holy Land may have given to the poet the name Cadmon (which in Anglo-Saxon mouths became Cædmon), because he was to sing of the 'beginning' of things."

Against the view of Mr. THOMAS ARNOLD, just adduced, Mr. HENRY BRADLEY protests in the dictionary above-mentioned. Referring to PALGRAVE, he says :

"He points out that the name of Cædmon has no obvious English etymology, while, on the other hand, it bears a curious resemblance to certain Hebrew and Chaldee words. *Kadmôn* in Hebrew has the two meanings of 'eastern' and 'ancient;' *Âdâm Kadmôn* (the ancient or primeval Adam) is a prominent figure in the philosophic mythology of the Rabbins; and *Be-Kadmin* (in the beginning) is the first word of the Chaldee Targum on Genesis. On these grounds Palgrave concluded that the real author of the body of sacred poetry spoken of by Bæda was a monk who had travelled in Palestine and was learned in Rabbinical literature, and that he assumed the Hebrew name of Cædmon, either in allusion to the subjects on which he wrote, or in order to describe himself as 'a visitor from the East.' He endeavors to show that there is no improbability in crediting an English monk of the seventh century with the possession of a

considerable knowledge of Hebrew; but his arguments are not likely to be accepted by any one who is intimately acquainted with the state of scholarship in England at that period. It is surprising to find that Palgrave's etymological speculations are mentioned with approval by Mr. T. Arnold in the article 'Cædmon' in the ninth edition of the 'Encyclopædia Britannica.' Mr. Arnold does not indeed deny the truth of Bæda's account of the monk of Streaneshalch, but he supposes that some learned pilgrim returned from the Holy Land had bestowed upon the Northumbrian poet a Hebrew nickname, in allusion to the themes of which he sang.

This fanciful hypothesis scarcely deserves serious refutation. Nevertheless, it is quite true that the name Cædmon has no English etymology. Sandras and Bouterwek, indeed, have endeavored to explain it as meaning 'boatman' or 'pirate,' from the word *ced*, a boat, which occurs in one of the Anglo-Saxon glossaries printed by Mone. Unfortunately this word is a mere error of transcription for the well-known *ceol*. The truth seems to be that Cædmon is an Anglicised form of the common British name Catumianus (in modern Welsh Cadfan). The first element of the compound (*catu*, battle) occurs in the name of a British king whom Bæda calls Cædwalla. If this view be correct, we may infer that the Northumbrian poet was probably of Celtic descent."

The question in dispute resolves itself upon closer examination, as will be seen, into three:

1. Has any English etymology yet been found for the name?
2. Is the proposed Celtic derivation admissible?
3. What is to be said concerning the derivation from Hebrew or Chaldee?

In 1885 Professor WÜLKER still thought that the English etymology sanctioned by BOUTERWEK and SANDRAS was admissible.<sup>1</sup> His words are:

"Francis Palgrave meint dagegen:

Der Name Cædmon habe keine Bedeutung, er sei nicht aus dem Angelsächsischen zu erklären, daher müsse dieser Name anders entstanden sein. Er kommt daher auf den eigentümlichen Gedanken: wie die Juden die Genesis von den Anfangsworten *b Raschid* (=am Anfange) genannt hätten, so nenne der Uebersetzer ins Chaldäische Onkelos dieselbe *b Cadmin* (=am Aufgange) und da ein Dichter die Genesis in das Angelsächsische übertragen hätte, habe man ihn *Cædmon*, *Cadmon* (aber nicht *b Cadmin*!) genannt. Diese Kenntnis des Chaldäischen soll aber den Mönchen von Streaneshealh dadurch gekommen sein.

<sup>1</sup> 'Grundriss zur Geschichte der angelsächsischen Litteratur,' p. 117.

weil dieses Kloster der Hauptsitz der Culdeer von Iona gewesen wäre, deren Religionslehren und Ritus nicht aus Rom, sondern aus Jerusalem und Ägypten stammten.

Da sich der Eigenname Cædmon (= *nauta*, oder *pirata*) erklären lässt, fällt auch damit der unglaubliche zweite Teil von Palgrave's Aufstellung."

As a foot note to the last word, WÜLKER has: "Vgl. Grimm's Gram. 2, 507 und 3, 785 Anm. Ferner Bout. 1. S. 9 Anm. und Sandras S. 34."

The answer to WÜLKER's argument must be found in Mr. BRADLEY's explanation of how this etymology ever became possible, and why it no longer seems so. If that explanation is conclusive, WÜLKER's view is untenable, and we are left without any English etymology whatever.

2. Mr. BRADLEY says:<sup>2</sup>

"The truth seems to be that Cædmon is an Anglicised form of the common British name Catumanus (in modern Welsh Cadfan)." How common Catumanus may be I do not know, and indeed I must confess my ignorance of Celtic generally. Professor Rhys, however (Celtic Britain, pp. 127-8) speaks of the letters of an inscription at the church of Llangadwaladr as being "rudely cut on a rough piece of stone," and as having "quite the appearance of being of the seventh century: the words are—*Catamanus rex sapientissimus opinatissimus omnium regum*—King Cadvan, the most wise and renowned of all kings."

To my mind, ignorant of Celtic as I am, there would seem to be only two possibilities in the adoption of such a Celtic name into Old Northumbria, that it should be borrowed as *Cadvan* (*Cadfan*) or as *Catuman*. If it is borrowed as *Cadvan* (*Cadfan*), what becomes of the *v* (*f*), and how is the latter transformed into *m*? If, on the other hand, it is borrowed as *Catuman*, what becomes of the *u*, and how does *t* become *d*? And in either case, how does *-an* become *-on*? Perhaps a Celtic scholar would resolve all these difficulties in a moment, but I confess that I cannot.

3. What is to be said concerning the derivation from Hebrew or Chaldee? And first of all, what was it that Sir FRANCIS PALGRAVE did actually say? Professor WÜLKER, in the quotation given above, makes him say something which I find nowhere in his letter; I refer to the sentence about the Culdees of Iona.

<sup>2</sup> Op. cit.

The importance of the letter and its comparative inaccessibility will perhaps justify the reprinting of it here. It is as follows :<sup>3</sup>

*"Observations on the History of Cædmon. By Francis Palgrave, Esq. F. R. S., F. S. A., in a letter to Henry Ellis, Esq. F. R. S., Secretary.*

Read 24th November, 1831.

MY DEAR SIR,

It has not perhaps been hitherto remarked that the well-known history of Cædmon has its exact parallel. We learn from a fragment, entitled 'Præfatio in librum antiquum linguâ Saxonica conscriptum ;' published amongst the Epistles of Hincmar Bishop of Rheims (Bibliotheca Patrum, Paris, 1644, vol. xvi. p. 609), that Ludovicus Pius, being desirous to furnish his subjects with a version of the Holy Scriptures, applied to a *Saxon* Bard of great talent and fame. The Poet, a peasant or husbandman, when entirely ignorant of his art, had been instructed in a dream to render the precepts of the Divine Law into the verse and measure of his native language. His translation, now unfortunately lost, to which the fragment was prefixed, comprehended the whole of the Bible. The text of the original was interspersed with mystic allusions ; and the beauty of the composition was so great, that, in the opinion of the writer of the preface, no reader, perusing the verse, could doubt the source of the poetic inspiration of the Bard.

I have endeavored to show on another occasion (Hist. of England, vol. i. p. 168), that the marvellous part of Cædmon's history, as told by Bede, may in some degree be explained by natural causes. But it is scarcely possible that the same extraordinary, though not incredible, development of poetical talent should have occurred both in Britain and in Gaul. And the history of the so called Cædmon, will perhaps rather appear as one of those tales [p. 342] floating upon the breath of tradition, and localized from time to time in different countries and in different ages.

But, whatever may have been the true history of our Anglo-Saxon paraphrast, there are strong reasons for supposing that his real name has not been preserved. Most, if not all, of the Anglo-Saxon proper names are significant ; and whenever we meet with a name which cannot be fairly resolved into Anglo-Saxon roots, bearing a known and intelligible meaning, we have always the strongest presumptive reasons for supposing that it has been borrowed from some other tongue. Now to the name *Cædmon*, whether considered as a simple or as a compound, no *plain and definite meaning* can be assigned, if the interpretation be sought in the Anglo-Saxon language: whilst that very same name *is* the initial word of the book of Genesis in the Chaldee paraphrase, or Targum of Onkelos :<sup>4</sup> . . . *b' Cadmin* or *b' Cadmon*, (the *b'* is merely a prefix) being a literal translation of *b' Raschith*, or 'In principio,' the initial word of the original Hebrew text. It is hardly necessary to observe that the books of the Bible are denominated by the Jews from their initial words : they quote and call Genesis by the name of '*b' Raschith*,' the Chaldaic Genesis would be quoted and

<sup>3</sup> *Archæologia*, xxiv, 341-3.

<sup>4</sup> The blanks left in the letter are filled in the original with the Hebrew and Chaldee words which are at once transliterated, and which it is impracticable for the printer to reproduce. (A. S. C.)

called by the name of 'b'*Cadmin*,' and this custom adopted by them at least as early as the time of St. Jerome, has continued in use until the present day.

But in addition to the value of the word *Cadmon* as denoting the Chaldaic Book of Genesis, the name of *Adam Cadmon* (. . .) also holds a most important station in Cabalistic theology; the adjective or epithet (. . .) *Cadmon* in pure Hebrew signifies *Eastern, Oriental, or from the East*;<sup>a</sup> and until we can suggest a better explanation of the name given to the Anglo-Saxon poet, it will be difficult to avoid the conclusion, that using the Targum as his text, and being also familiar with the Cabalistic doctrines, he assumed the name of *Cadmon* either from the Book which he translated, or from the Cabalistic nomenclature: or that, having arrived in Britain from the East, he designated himself as the Eastern visitor or pilgrim.

[p. 343] The numerous episodes, especially those relating to the fallen angels, introduced in the Anglo-Saxon paraphrase of Genesis, possess an oriental character. There was no Latin version of the Bible in which they could be found, and it may be strongly suspected that they are of Rabbinical origin. No small portion of the allegorical literature, as well as of the philosophy, of the middle ages may be distinctly traced to Rabbinical sources; and the supposition that an Anglo-Saxon might be sufficiently acquainted with the Hebrew and Chaldaic languages to enable him to derive this information, is not attended with any improbability.

Duns Scotus was profoundly versed in the Oriental tongues. Venerable Bede himself could read Hebrew; and the fervent zeal with which the study of the Holy Scriptures was pursued during that period of ecclesiastical history included between the age of Saint Jerome and the eleventh century, might easily have induced an Anglo-Saxon monk, or even a layman, during his residence in Palestine, to acquire a knowledge of the language of the Old Testament, and also of that cognate dialect in which its most valuable interpretation is preserved.

The obscurity attending the origin of the Cædmonian poems will perhaps increase the interest excited by them. Whoever may have been their author, their remote antiquity is unquestionable. In poetical imagery and feeling they excel all the other early remains of the North. And I trust I may be allowed to congratulate our Society in having determined to commence their series of Anglo-Saxon publications, by a work which belongs not only to Englishmen, but to every branch of the great Teutonic family.

Yours ever faithfully,

FRANCIS PALGRAVE.

HENRY ELLIS, Esq., Secretary,  
&c., &c., &c.

<sup>a</sup> In fact, all these words are derived from . . . the *East*. In their secondary sense the words derived from this root signify beginning or commencement, because it is in the East that we first see the rise or beginning of light and day.

It will be observed that there is in this letter no allusion to the Culdees of Iona; nor is there to be found in it the substantiation of Mr. HENRY BRADLEY'S statement, attributed by the latter to PALGRAVE, that Cædmon "was a monk who had travelled in Palestine and was learned in Rabbinical literature, and that he assumed the Hebrew name of Cædmon, either in allusion to the subjects on which he wrote, or in order to describe himself as 'a visitor from the East.'" The difference is, that where Mr.



BRADLEY employs a connective (the first *and*), PALGRAVE contents himself with a disjunctive. The difference may be a considerable one, when the object is the recommendation or the discrediting of a theory.

WÜLKER's objection to PALGRAVE's view has been disposed of. There remains that of Mr. HENRY BRADLEY, who characterizes as a "fanciful hypothesis" the supposition, repeated by Mr. ARNOLD, that (the words are Mr. ARNOLD's):

"Some learned ecclesiastic at Whitby who had visited the Holy Land may have given to the poet the name Cadmon . . . because he was to sing of the 'beginning' of things."

With this may be coupled Mr. Bradley's statement respecting Palgrave's arguments:

"He endeavors to show that there is no improbability in crediting an English monk of the seventh century with the possession of a considerable knowledge of Hebrew; but his arguments are not likely to be accepted by any one who is intimately acquainted with the state of scholarship in England at that period."

Such theories and objections as these are best examined in the light of facts, and I have therefore endeavored to bring together certain data which should have a bearing upon the settlement of the question whether or not there may have been at Whitby, during the period of Cædmon's sojourn there, sufficient knowledge of the Oriental tongues to enable an Oriental name to be conferred on the poet. These facts, roughly tabulated, are here subjoined.

*A. Intercourse between France and the East, and presence of Syrians in France.*

1. The monastery of Lerins, after its foundation early in the fifth century, became a centre of Oriental influence: "In southern Gaul the monastery of Lerins was founded, between which and Syria and Egypt a very active intercourse was constantly maintained."<sup>5</sup>

2. Proofs of the presence of Syrians in France in the fifth century, especially toward its close.

a. "About the year 450 Syrian monasticism was flourishing in southern Gaul, and the Syrian language and Syrian practices

<sup>5</sup> STOKES, 'Ireland and the Celtic Church,' p. 169.

and Syrian colonies continued to flourish there for two centuries later. The extent to which Syrian customs prevailed, and the Syrian language and even the Assyrian language were spoken in Gaul during the sixth and seventh centuries, can only be appreciated by those who have studied the original authorities for the Merovingian period. . . . In the fifth century again Sidonius Apollinaris records the epitaph raised over a St. Abraham, who was born on the Euphrates, was a sufferer in the persecution raised against the Persian Christians by King Isdegerdes, then migrated to France and died abbat of a monastery there. . . . At Treves again, in eastern Gaul, Chaldean and Syrian inscriptions have been found dating from the same period."<sup>6</sup>

b. "Thus we have at No. 9886 the record of a Syrian who died at Vienne, while at 9891-93 we have titles which tell of a Syrian, or perhaps even of an Assyrian, colony which settled at Treves in the fifth century."<sup>7</sup>

c. A Syrian at Bordeaux: "Est hic quidam Syrus, Eufro-nius nomine, qui de domo sua ecclesiam faciens, hujus sancti reliquias collocavit. . . . Mummolus. . . . cursu rapido . . . ad domum Syri accedit."<sup>8</sup>

d. Syrians at Orleans: "Processitque in obviam ejus immensa populi turba cum signis atque vexillis, canentes laudes. Et hinc lingua Syrorum, hinc Latinorum, hinc etiam ipsorum Judæorum, in diversis laudibus varie concrepabat, dicens: Vivat rex, regnumque ejus in diversis populis annis innumeris dilatetur."<sup>9</sup>

e. A Syrian bishop about the year 885: "Eusebius quidam negotiator, genere Syrus, datis multis muneribus, in locum ejus subrogatus est: isque accepto episcopatu omnem scholam decessoris sui abjiciens, Syros de genere suo ecclesiasticæ domui ministros statuit."<sup>10</sup>

f. GREGORY'S Syrian interpreter: "Quod passio eorum, quam Syro quodam interpretante in Latinum transtulimus, plenius pandit."<sup>11</sup>

g. Pillar-saints in Gaul: "Anchorites and even *stylites* appeared there as in the deserts of Mesopotamia and the country of Treves, where Gregory of Tours met with a Lombard monk who had long lived upon the top of a pillar."<sup>12</sup>

3. There were learned Syrians with CHARLEMAGNE the day before his death: "Postquam divisi fuerant, domnus imperator nihil aliud coepit agere, nisi in orationibus et elemosinis vacare, et libros corrigere. Et quattuor euangelia Christi, quae praetitulantur nomine Mathaei, Marci, Lucae et Iohannis, in ultimo ante obitus sui diem cum Graecis et Siris optime correxerat."<sup>13</sup>

<sup>6</sup> *Ibid.*, p. 173.      <sup>7</sup> STOKES, in *Contemp. Rev.* xxxvii, 987.

<sup>8</sup> GREGORY OF TOURS, 'Historia Francorum,' Bk. 7, in MIGNÉ, *Patrologia Latina*, lxxi, 435-6.

<sup>9</sup> *Ibid.*, Bk. 8, in MIGNÉ, lxxi, 449.      <sup>10</sup> *Ibid.*, Bk. 10, in MIGNÉ, lxxi, 558.

<sup>11</sup> GREGORY OF TOURS, 'Miracula de Glor. Mart.' 1. 95 in MIGNÉ, lxxi, 789.

<sup>12</sup> MONTALEMBERT, 'Monks of the West,' i, 485.

<sup>13</sup> FREGAN, 'Vita Hludovici Imp.' 7, in *Mon. Germ. Hist. Script.*, ii, 592.

B. *Communication between France and Ireland during this period.*

1. St. Patrick and Lerins: "He [i. e. Cassian] was educated in Bethlehem, trained among the monks of Syria and Egypt, and ended his life in southern Gaul. . . . He wrote a book called the Collations of the Monks, wherein you will find a picture of the sayings, doings and daily life of the Nitrian ascetics of that day held up as a model for the monks of St. Patrick's time. Now tradition represents St. Patrick as connected with Lerins and living for many years in the district where John Cassian was thus teaching the laws and practices of Egyptian monasticism. In fact, Cassian made Egypt so well known in France that whenever a bishop or presbyter desired a period for spiritual retreat and refreshment he retired to Egypt, to seek in Nitria the development of his higher spiritual life."<sup>14</sup>

2. Columbanus and the Syrian woman: "St. Columbanus tells us they allowed no one to speak to him, and that the only sympathy he met with was from a Syrian woman at Orleans, who gave him food when well-nigh starving, saying, 'I am a stranger like yourself, and come from the distant sun of the east, and my husband is of the same race of the Syrians.' . . . In Gaul, as I have just said, Syrian and Eastern monasticism was flourishing when Christianity passed over to Ireland. In Irish monasticism we should therefore expect to find traces of Syrian and Oriental practices, and such, I believe, we do find in the constitution, the customs, the learning, the art, and the architecture of the early Celtic church."<sup>15</sup>

3. Dagobert II. educated in Ireland: "Now in this abbey of Slane, Dagobert II., King of France, was educated in the seventh century, when exiled by the enemies of his house for their own ambitious purposes."<sup>16</sup>

4. Irish schools and their prototypes: "The Irish schools were most probably modelled after the form and rules of the Egyptian Lauras, the monastery of St. Mary at Nitria, and the school of Lerins, with which tradition connects the education of St. Patrick himself. These institutions were all closely united together, and, as I have already shown, pilgrimages from Ireland to Egypt were not unknown down to the close of the eighth century."<sup>17</sup>

C. *The art of Ireland modeled on that of the East.*

1. The form of the monastery.

a. General statement: "The type of the early Celtic monastery is to be sought not among the Latins, but among the Greeks and Orientals."<sup>18</sup>

<sup>14</sup> STOKES, pp. 169-170.

<sup>15</sup> *Ibid.*, p. 174.

<sup>16</sup> *Ibid.*, p. 209.

<sup>17</sup> *Ibid.*, pp. 228-9

<sup>18</sup> *Ibid.*, p. 183.

b. Specific evidence: "We can produce documentary evidence, proving not only that Eastern monasteries were constructed on the same plan as that in the Bay of Donegal, but also that the Celtic clergy and architects of the seventh century knew that this was the case, and constructed their buildings designedly on Syrian models. The proof is easy. Adamnan, the biographer of St. Columba, in his book on Palestine and the holy places, informs us that the Monastery of Mount Thabor was built on this plan."<sup>19</sup>

2. The round towers of Ireland:

"Having traced Syrian and Oriental art from the Hauran to Constantinople, and from Constantinople to Ravenna, I have to take another step and to show you how the round towers, and with them Byzantine and Eastern art in every department, extended itself from Ravenna to Ireland."<sup>20</sup> The whole of STOKES' twelfth chapter should be consulted for the proof of this statement.

3. The minor arts.

a. Books: "It is a remarkable fact that all the books in the Library of the Abyssinian monastery of Sourians, on the Natron Lakes in Egypt, were recently found by an English traveller in a condition singularly resembling that of the 'Book of Armagh.'"<sup>21</sup>

b. Decorative patterns: "Interlaced patterns and knot-work, strongly resembling Irish designs, are commonly met with at Ravenna, in the older churches of Lombardy, and at Sant' Abbondio, at Como, and not unfrequently appear in Byzantine MSS., while in the carvings of the Syrian churches of the second and third centuries, as well as the early churches of Georgia, such interlaced ornament is constantly used."<sup>22</sup>

c. Various small articles: "Butler's *Ancient Coptic Churches of Egypt*, lately published by the Clarendon Press, has some very interesting illustrations of the views put forward in this lecture. It proves that the use of cashels, enclosing numerous churches and a conventual establishment, is common to Ireland and Egypt, the Egyptian churches having also wagon-vaulted roofs like the Irish. . . . The second volume is full of notices of features common to the ritual of the Coptic and Irish churches, the most notable of which are the use of embossed metal covers for MSS., of hand-bells, of book-satchels, and of ecclesiastical fans."<sup>23</sup>

D. *Direct personal communication between Ireland and the East.*

1. Orientals in Ireland: "In the Litany of Oengus the Cul-dee, which is said to have been composed about the time of

<sup>19</sup> *Ibid.*, p. 187.

<sup>20</sup> *Ibid.*, pp. 244-5.

<sup>21</sup> Miss STOKES, 'Early Christian Art in Ireland,' p. 51.

<sup>22</sup> *Ibid.*, p. 33.

<sup>23</sup> STOKES, p. 188, note.

Charlemagne, we learn that even Orientals sought the shelter of this island, driven hither by the intolerance of the Eastern emperors. That litany commemorates vast numbers of strangers who came to this island, Italians, Germans, Frenchmen, and among others the seven Egyptian monks buried in Disert Ulidh."<sup>24</sup>

2. A pilgrim from Jerusalem in Ireland: "Arculf, a French bishop, undertook a voyage to Palestine, accompanied by one Peter, a Burgundian monk, about the year 690. On his return voyage he embarked at Rome for some port on the west coast of France; but, encountering a storm, was driven northward upon the coast of Scotland, where he took refuge with Adamnan, spending a whole winter with him, till he could secure a passage to Gaul in one of the ships which traded to the neighboring ports. . . . Arculf had been a wise as well as a diligent traveller. He had preserved careful and extensive notes on waxen tablets, with plans and measurements of the buildings he had inspected. These sketches Adamnan copied, and worked up into his treatise *De Sanctis Locis*, which he divided into three books."<sup>25</sup>

3. An Irish monk in the East. Referring to the geographical treatise of the Irish monk Dicuil, written about 825, Professor Stokes says: "Dicuil describes, on the testimony of a monk named Fidelis, the canal which Hadrian made connecting the Nile with Suez. Fidelis and certain priests and laymen from Ireland were making a pilgrimage to the Holy Places. They took Egypt on the way, and after visiting the Pyramids sailed to the Red Sea by this canal; a circumstance which demonstrates most clearly the accuracy of Dicuil."<sup>26</sup>

WRIGHT<sup>27</sup> proves that this voyage of FIDELIS must have occurred before 767, and thinks the priests and laymen were from England, reading a *Britannia*. Cf. with this the account of the three Irishmen who came to King ALFRED in 891, and who eventually resolved to go to Jerusalem.<sup>28</sup>

4. Oriental literature brought to and reproduced in Ireland: "Fidelis, or some monkish traveller like him, may have been the channel through whom the literature of Egypt and Syria passed over to Ireland, of which Dr. Whitley Stokes has published an interesting specimen, the *Saltair Na Rann*. . . . This volume contains a series of 162 Biblical poems or paraphrases attributed to Ængus the Culdee. The eleventh and twelfth are identical with the Book of *Adam and Eve*. . . . This work was composed in Egypt about the sixth or seventh century, whence it was translated into Æthiopic. . . . Dr. Malan says the original work was unknown in the West, and presents no trace of Hellenic influence. If so, its presence in Ireland is very striking."<sup>29</sup>

<sup>24</sup> *Ibid.*, p. 249.

<sup>25</sup> *Ibid.*, p. 99.

<sup>26</sup> *Ibid.*, pp. 215-6.

<sup>27</sup> 'Biog. Brit. Lit.' p. 373.

<sup>28</sup> ETHELWEED, in STEVENSON'S *Church Historians of England*, ii, 434-5.

<sup>29</sup> STOKES, p. 216 note.

E. *Intercourse between Ireland and Northumbria.*

For this it is only necessary to refer to BEDE'S 'Ecclesiastical History,' *passim*, and to the treatment of the period there covered in MONTALEMBERT, 'Monks of the West.' One instance, but that an important one, must stand for many. ADAMNAN, in the first lustrum of the eighth century, if not earlier, brought the record of ARCULF'S wanderings (D. 2) to Northumbria, and presented it to King ALDFRITH,—his visit and gift bearing, to BEDE and his learned contemporaries, quite the character of an event:

"Siquidem Adamnan presbyter et abbas monachorum qui erant in insula Hii, cum legationis gratia missus a sua gente, venisset ad Aldfridum regem Anglorum, et aliquandiu in ea provincia moratus . . . Scripsit idem vir de locis sanctis librum legentibus multis utilimum; cujus auctor erat docendo ac dicendo Galliarum episcopus Arcuulfus, qui locorum gratia sanctorum venerat Hierosolymam, et lustrata omni terra repromissionis, Damascum quoque, Constantinopolim, Alexandriam, multas maris insulas adierat; patriamque navigio revertens, vi tempestatis in occidentalia Britanniae littora delatus est: ac post multa, ad memoratum Christi famulum Adamnanum perveniens, ubi doctus in Scripturis sanctorumque locorum gnarus esse compertus est, libentissime est ab illo susceptus, libentius auditus; adeo ut quæque ille se in locis sanctis memoratu digna vidisse testabatur, cuncta mox iste litteris mandare curaverit. . . . Porrexit autem librum hunc Adamnan Aldfrido regi, ac per ejus est largitionem etiam minoribus ad legendum contraditus. Scriptor quoque ipse multis ab eo muneribus donatus, patriam remissus est. De cujus scriptis aliqua decerpere, ac nostræ huic Historiæ inserere commodum fore legentibus reor." 30

F. *Indebtedness of Old English Literature in general, and of the Genesis attributed to Cædmon in particular, to Oriental tradition.*

1. Opinions of BOUTERWEK: "Wer sich mit den Glaubenslehren der christlichen Angelsachsen näher beschäftigt hat, dem kann es nicht entgangen sein, dass sie wenig Selbstständiges haben, und dass unter dem allerwärts entlehnten Vieles mit eingedrungen ist, was wenig oder gar nicht auf dem Grunde der heiligen Schrift steht. . . . Ueberhaupt lassen die rabbinischen, wie alle apocryphischen Schriften, es sich angelegen sein, Namen und Thatsachen zu verzeichnen, welche in der

30 BEDE, 'Hist. Eccl.' §. 15. Cf. BEDE, 'De Locis Sanctis,' ed. SMITH, pp. 315-324: esp. p. 324.

canonischen Schriften nicht zu finden sind. . . . Durch den Uebergang aus diesen apocryphischen Grundschriften in den Schriftschatz der angelsächsischen Kirche, mussten sich, etc. . . . Nehmen wir auf dieses Eindringen fremder morgenländischer Namen in den Kreis der angelsächsischen Glaubensanschauungen Rücksicht, etc.”<sup>31</sup>

“Der Grund dieses Systems mochte durch den Kabbalismus in die christliche Kirche eingedrungen sein, wovon gleich mehr; die eigentliche Errichtung und Ausbildung desselben gehört Gregor dem Grossen an.”<sup>32</sup>

“Fragen wir nun nach dem Ursprunge dieser Lehre vom Sturze des Engelfürsten und dem durch die Menschen bewirkten Complement der durch Verstossung der abgefallenen seligen Geister entstandenen Lücke in Gottes vollkommener Schöpfung; so werden wir zunächst in den apocryphischen Schriften der Juden nachzuforschen haben, ob in diesen eine sichere Spur hiervon sich auffinden lässt. Um zu völliger Gewissheit zu gelangen, bedürfte es freilich talmudischer Gelehrsamkeit.”<sup>33</sup>

2. Talmudic germ of the Old English Address of the Damned Soul to the body: “Es ist nicht meine Absicht, auf die Verbreitung des Stoffes in den verschiedenen Litteraturen und das Abhängigkeitsverhältnis der einzelnen Versionen von einander einzugehen, so sehr dies auch nach der nicht genügenden Behandlung des Gegenstandes durch Kleinert wünschenswert erscheint. Wohl aber will ich im Vorübergehen auf eine, wie mir scheint, ausserordentlich interessante, kurze Stelle aus dem Talmud und zwar dem Traktat Sanhedrin hinweisen, welche bis jetzt allen, die sich mit diesem Stoffe beschäftigt haben, unbekannt geblieben ist, und deren Kenntniss ich Herrn Professor Varnhagen verdanke. Die Stelle steht in italienischer Übersetzung bei Levi, *Parabole, Leggende e Pensieri raccolti dai Libri talmudici* 397, in deutscher bei Gerson, *Chelec oder Talmudischer Jüdenschatz* (1610) 19 und bei Ehrmann, *Aus Palästina und Babylon*, 122. In dem zuletzt genannten Werke lautet sie:

Ein römischer Kaiser sagte einst zu dem ihm befreundeten Rabbi Juda Ha-Nassi: <sup>a</sup> Körper und Seele können beim einstigen Gottesgerichte jede Schuld der Sünde von sich abwälzen. Der Körper kann sagen: ‘Die Seele hat die Sünden begangen; ich bin zur Sünde unfähig; seitdem ich von der Seele getrennt bin, liege ich im Grabe, wie der leblose Stein.’ Die Seele kann wieder sagen: ‘Der Körper hat die Sünden begangen; seitdem ich von ihm getrennt bin, kenne ich keine Leidenschaften und schwebe frei wie der Vogel in den Lüften.’

<sup>a</sup> Ein berühmter Schriftgelehrter, der Ende des 2. und Anfang des 3. Jahrh. lebte und den einen Teil des Talmud, der den Namen Mischna führt, redigierte. Vgl. über ihn besonders Zunz, *Zur Geschichte und Litt.* (Berlin, 1845.) I 337 und öfter.

<sup>31</sup> BOUTERWEK, ‘*Cædmons des Angelsachsen Biblische Dichtungen*,’ cxii–cxiv.

<sup>32</sup> *Ibid.*, cxliv.

<sup>33</sup> *Ibid.*, cxlvii.

Im Nachfolgenden antwortet der Rabbi dann mit einem Gleichnisse, welches lehren soll, dass Gott die Seele wieder in den Körper bringen und über beide Gericht halten wird.

Vergleicht man den obigen kurzen Text mit den viel umfangreichern abendländischen Bearbeitungen, so findet man, dass die in den letztern entwickelten Gedanken nichts als eine weitere Ausführung des Grundgedankens der Talmudstelle sind. Ich trage demnach kein Bedenken, die letztere gewissermassen als die Urzelle aller der spätern Bearbeitungen zu betrachten. Ich will damit nicht ohne weiteres behaupten, dass die letztern oder, richtiger gesagt, diejenige verlorene älteste Bearbeitung, auf welche die uns erhaltenen direkt oder indirekt zurückgehen, nun direkt oder indirekt auf jener Talmudstelle beruhe. Es ist dies zwar an und für sich durchaus möglich; aber so lange die Beziehungen des Talmud zu den abendländischen Litteraturen nicht aufgedeckt sind—eine Arbeit von grosser Schwierigkeit, aber auch der allergrössten Wichtigkeit, von der für die vergleichende Litteraturgeschichte, namentlich betreffs der Frage nach den Beziehungen zwischen Orient und Occident, eine Fülle neuer Gesichtspunkte zu erwarten ist—muss man mit solchen Behauptungen sehr vorsichtig sein. Es ist ausser dieser einen Möglichkeit natürlich auch die andere vorhanden, dass beide Versionen, die im Talmud und die verloren gegangene Urversion der abendländischen Bearbeitungen, aus einer gemeinsamen Quelle geflossen sind. Da aber diese letztere verloren gegangen oder wenigstens zur Zeit unbekannt ist, darf die Talmudversion als deren Repräsentatin gelten.<sup>34</sup>

G. *Special indebtedness of the poetic dialogue of Salomon and Saturn to Oriental tradition.*

1. KEMBLE's belief: "Many circumstances conspire to render it probable that among the Jewish traditions, whether in the Talmud or not, the first germ of it [i. e., the foreign element] is to be found, from whence it probably found its way into the East, and through some early religious book into the West also."<sup>35</sup>

"Many of the popular ideas which were held by our Saxon forefathers concerning the actual situation and appearance of purgatory, and more especially of paradise, are not easily to be accounted for, unless we suppose them derived from some of the sectarians of the eastern church."<sup>36</sup>

2. TEN BRINK's belief: "In England the gnostic dialogue, as far as preserved, is connected with an oriental legend, at least with a legend developed within the range of Judaism. This legend contrasts King Salomon with Marcolis, the Mercury, or

<sup>34</sup> See also my article in MOD. LANG. NOTES for March, 1891 (vi, 71 ff.).

<sup>35</sup> WILHELM LINOW, in *Erlanger Beiträge zur Engl. Philologie* 1, 1-3.

<sup>36</sup> KEMBLE, 'Anglo-Saxon Dialogues of Salomon and Saturn,' pp. 8-9.

<sup>37</sup> WRIGHT, 'St. Patrick's Purgatory,' p. 25.



Hermes, of classical antiquity, as the representative of Jewish wisdom, against the wisdom and eloquence of the heathen. In the place of Marcolis, however, we find Saturnus. This change is perhaps best explained by a confusion of Marcolis with Malcol (Milcol, Milcom); that is, Moloch, the oriental Saturn. Two incomplete poetical dialogues between Salomon and Saturnus have come down to us. Their contents are Christian throughout, though blended with both Rabbinical and Germanic elements."<sup>37</sup>

3. EBERT'S belief: "Das angelsächsische Werk hat einen viel alterthümlicheren, ernsten Charakter, der den orientalischen Ursprung dieser eigenthümlichen Dichtung überall offen zeigt."<sup>38</sup>

"Es ist unter ihm [Saturnus] nicht der alte Gott der klassischen Mythologie, dessen Namen er führt, zu verstehen, wie sich aus dem ganzen Werke ergibt, sondern ein Fürst der Chaldäer, von einem dämonischen Geschlechte, den Salomo einmal Bruder nennt."

"Hier preist er zunächst von neuem und mitunter in ganz orientalischer Weise das 'Wort Gottes' (*se Godes cwīde*), so als den Honig der Seele, die Milch des Geistes."

#### H. *Link connecting the prose dialogue of Salomon and Saturn with the Genesis attributed to Cædmon.*

The facts are given by BOUTERWEK:<sup>39</sup> "In Salomo z. B. (S. 184. ed. KEMBLE) wird mitgetheilt, dass Noahs Frau Dalila hiess, Chams Iaitarecta, Iapheths Catafluvia, 'oder mit andern Namen heisst man sie Olla und Ollina und Ollibana;' im Cædmon dagegen (1542) werden diese vier Frauen 'Percoba, Olla, Olliuu und Olliiani' geheissen. . . . Olliiani oder Ollibana, vielleicht auch Olliva, wurde aus Ezechiel Kap. 23 hergenommen, wo die beiden Frauen Oholāh und Oholibāh die Königreiche Israel und Juda darstellen; die Tradition aber machte sie zu Frauen der Söhne Noahs. Eine Oholibamāh war übrigens aus Gen. 36, 2 bekannt; ihren Namen schreiben die LXX: 'Ολιβραά, die Vulgata: Oolibama."

#### I. *Direct communication between England and the East.*

1. BENEDICT BISCOP, A.D. 665-7 (by way of Lerins): "After some months he went to the island of Lerins, where he joined himself to the company of monks, received the tonsure, and, having taken the vow, observed the regular discipline with due solicitude; and when he had for two years been instructed in the suitable learning of the monastic life, he determined (. . . .) to return."<sup>40</sup>

<sup>37</sup> 'Early English Literature,' pp. 88-9.

<sup>38</sup> 'Gesch. der Litt. des Mittelalters in Abendlande,' iii, 91; *Ibid.*, 92; *Ibid.*, 93.

<sup>39</sup> 'Cædmon's, etc.,' cxlii-cxiv.

<sup>40</sup> BRIDGES, 'Lives of the Abbots.'

2. WILLIBALD, the Saxon traveller: "In the year 723, soon after the feast of Easter, Willibald departed from Rome with only two companions; but his example excited the enthusiasm of his countrymen, and during his journey their number increased to eight. . . . With lightsome hearts the pilgrims departed from Edessa. A tedious road of a hundred miles conducted them to Damascus; and a week was spent in visiting the curiosities of the royal city. They were now on the confines of Palestine. After crossing the Libanus and the higher Galilee, they arrived at Nazareth. . . . They descended to the city of Tiberias: the Christian inhabitants were numerous; and a synagogue of Jews preserved the memory of the ancient Rabbins. . . . They traversed Palestine in every direction, till their curiosity was exhausted, and fatigue and infirmity admonished them to return to Europe. . . . Willibald . . . after seven years of pilgrimage, retired to the celebrated monastery of Cassino . . . and died at an advanced age, bishop of Eichstadt, in the year 786."<sup>41</sup>

3. King ALFRED: "For we have seen and read letters, accompanied with presents, which were sent to him by Abel, the patriarch of Jerusalem."<sup>42</sup>

J. *Presence of an Oriental, a contemporary of Cædmon, in England, where he lived in exalted station for twenty-one years.*

Archbishop THEODORE, who arrived in England in 669, and died in 690: "At first he [i. e. Pope Vitalian] thought of Hadrian, an African by race, and abbot of a monastery not far from Naples, a man equally 'active and prudent, conversant with Scripture and all ecclesiastical rule' and, which was then a rare attainment, 'a Greek as well as a Latin Scholar.' . . . Hadrian might be called a fellow countryman of St. Cyprian and St. Augustine. Theodore was, in the same sense, a fellow-townsmen of St. Paul, 'born at Tarsus, a city in Cilicia,' 'well trained alike in secular and in sacred learning, familiar both with Latin and Greek literature, of high character and of venerable age.'"<sup>43</sup>

K. *Irish and English knowledge of Hebrew.*

1. AILERAN: "About the year 660 Aileran was abbat of that place [i. e. Clonard], as he died of the great plague which ravaged all western Europe in the year 665. He wrote a work on the mystical meaning of the names in our Lord's genealogy. . . . He takes the names of our Lord's progenitors, investigates the meaning of the original Hebrew, and skilfully deduces lessons and applications."<sup>44</sup>

<sup>41</sup> LINGARD, 'Anglo-Saxon Church,' ii, 107 113.      <sup>42</sup> ASSER, 'Life of Alfred.'

<sup>43</sup> BRIGHT, 'Early English Church History,' p. 219.

<sup>44</sup> STOKES, p. 220.

2. ALDHELM: "Ita enim in antiquariis suæ linguæ legitur, prophetarum exempla, Davidis psalmos, Salomonis tria volumina, Hebraicis literis bene novit, et legem Moysaïcam."<sup>45</sup>

3. BEDE:

a. WRIGHT's testimony: "His commentaries on the Scriptures show that he understood the Greek and Hebrew languages."<sup>46</sup>

b. ALCUIN's testimony: "Est quoque in eo libello psalterium parvum, quod dicitur beati Bedæ presbyteri psalterium, quem (*sic*) ille collegit per versus dulces in laude Dei et orationibus per singulos psalmos juxta Hebraicam veritatem."<sup>47</sup>

c. A quotation from BEDE's 'De Schematis et Tropis Sacræ Scripturæ': "Paronomasia denominatio dicitur, quoties dictio pene similis ponitur in significatione diversa, mutata videlicet litera vel syllaba. . . . Quam Esaias propheta capite quinto, figuram elegantissime in sua lingua confecit, ubi ait: Expectavi ut faceret judicium et ecce iniquitas: et justitiam, et ecce clamor. Hebraice enim judicium<sup>48</sup> . . . dicitur, . . . iniquitas, . . . justitia, . . . clamor, appellatur. Pulchre itaque una vel addita vel mutata litera, sic verborum similitudinem temperavit, ut pro dictione . . . diceret . . . , et pro . . . poneret . . ."<sup>49</sup>

4. EGBERT of York: "Egbert taught there Latin, Greek and Hebrew."<sup>50</sup> Cf. ALCUIN's lines on the York Library ('De Pont. et Sanct. Ebor. Eccl.,' vv. 1536-40):

"Illic invenies veterum vestigia patrum,  
Quidquid habet pro se Latio Romanus in orbe;  
Graecia vel quidquid transmisit clara Latinis;  
Hebraicus vel quod populus bibit ore superno,  
Africa lucifluo vel quidquid lumine sparsit."

5. ALCUIN: "He [i. e. Alcuin] had also attempted the study of Hebrew."<sup>51</sup> Cf. A. 3.

A comparison of the facts here adduced can, in my opinion, lead the unprejudiced investigator to but one conclusion, namely, that there probably was sufficient Oriental learning at Whitby, at some time during Cædmon's sojourn there, to admit of an intelligent bestowal upon him of an Oriental appellation. There

<sup>45</sup> FARICIUS, quoted in WRIGHT, 'Biog Brit. Lit.' p. 211.

<sup>46</sup> WRIGHT, 'Biog. Brit. Lit.,' p. 274. To the same effect the 'Dict. Christ. Biog.' and the 'Dict. Nat. Biog.'

<sup>47</sup> ALCUIN's letter to Bishop ANNO, of Salzburg (ed. JAFFÉ, epist. 234), with a book which is still preserved as No. 106 of Cologne Cathedral Library; quoted in MAYOR and LUMBY's ed. of BEDE, pp. 398-9.

<sup>48</sup> The blanks left in the remainder of this quotation are in the original filled by the Hebrew words which are translated. See note 4. <sup>49</sup> BEDE, ed. GILES, 6. 84-5.

<sup>50</sup> WRIGHT, 'Biog. Brit. Lit.,' p. 36.

<sup>51</sup> LORÉNTZ, 'Life of Alcuin,' p. 245.

remain one or two considerations to be added. If Cædmon versified, as BEDE asserts, the whole history of Genesis (*tota Genesis historia*), his teachers must in time have reached Gen. 15, 19. Here may have been the starting-point of an etymological inquiry or speculation. Any attempt at the exegesis of the gentile name Kadmonites (Vulg. *Cedmonæos*; Sept. *Κεδμωναιῖς*) must have led a scholar possessed of even the most moderate knowledge of Hebrew to the radical signification of the word, and from this to the application of the root as a new appellative would have been but a step. Were there not several men in England who could have given this exposition? Could not BENEDICT BISCOP have done so, after his return from Lerins? Could not THEODORE, a native of Tarsus, and a very learned man for those times? Could not BEDE himself have done so, had the name not been conferred before his time? Would it even be too rash to assume that ADAMNAN, during ARCULF's stay with him, might have picked up sufficient Hebrew for this purpose, and that he might have dispensed it while on his visit to ALDFRITH?

An argument in favor of its derivation from the Hebrew might also be drawn from phonological considerations. The first syllable of the Saxonized name is short. The MSS. of BEDE's history which SWEET has used for his 'Oldest English Texts' give either *Caed-* or *Ced-*; in ALFRED's translation the MSS. cited by SMITH give *Ced-* or *Cead*. The last form is almost decisive for the shortness of the syllable at the date of the Saxon MSS., if not earlier. But how does it stand with regard to the second syllable? Is this short or long? It is noticeable that the vowel of the second syllable is always *o*, whether in the Latin or the Saxon manuscripts already referred to. This need occasion no surprise so far as the Old English version is concerned, since *o* in these MSS. has the preference over *a* before a nasal. But in the Latin MSS. the case is somewhat different; here the preference is as decidedly for *a*. If we disregard *Domnoc*, *Dommoc*, BH 106-7 (the references are to the 'Oldest English Texts'), about which I am by no means clear, the MSS. have only one *o* to twenty-four *a*'s. The list is as follows:

Cant- 1, 21, 22(2), 162; Angulus 23; Uuant- 28(3); Am- 35; Bancorna- 49(2), 50 (*a* once corrected from *o*); Anna 142, 149, 150(2), 192, 197; -man 207, 225, 226; -manno 240; And- 282.

Against these there is nothing to oppose except -mon 351, unless we add the doubtful Dom- 106, 107(2). Without the inclusion of the latter, the proportion is, as already stated :

a:o::24:1

With such inclusion, it is :

a:o::24:4

Even if we confine our examination to the syllable -man, the proportion will be :

a:o::4:1

In any case, if the etymology of the second syllable of Cædmon were either Germanic or Celtic -man, it is more than probable that out of four MSS. of BEDE, three would have -man, and that out of three MSS. of Bede, two would have -man. In fact, however, they all have -mon. What is the explanation of this singular circumstance? On any theory of probabilities which takes into account the current etymology of the second syllable there is no explanation. If we suppose the second syllable to have contained long *o*, the phenomenon is perfectly regular, and all difficulty vanishes. If the Hebrew etymology be accepted, we should write in normalized Old English, Cædmón; if we prefer to believe that the form was more directly derived from the Septuagint or Vulgate spelling, we should have Cedmón. The former might readily pass into Ceadmón, and thus the actual spellings would all be accounted for, and the curious uniformity in the last syllable would receive the only natural and unforced explanation of which it seems capable. The persistency in the preference for *a*, shown by the correction of Boncornā- to Bancorna-, is scarcely to be thought of as suspended in this case, without the assignment of some cause; in the search for a cause we are almost necessarily driven to postulate an *o* (probably long); and the postulation of long *o* conducts us in the most natural way back to the Hebrew etymology.

It is not a little singular that the possible relation between the words Cædmon and Cadmus has never been pointed out. Cadmus the Phœnician, according to a tradition at least as old as Herodotus, introduced alphabetic writing into Greece. Cadmus brought letters to the Greeks; Cædmon brought literature to the English. Herodotus says (5, 58): "Now the Phœnicians who came with Cadmus . . . introduced into Greece upon their arrival a great variety of arts, among the rest that of writing,

whereof the Greeks till then had, as I think, been ignorant. And originally they shaped their letters exactly like all the other Phœnicians, but afterwards, in course of time, they changed by degrees their language, and together with it the form likewise of their characters. Now the Greeks who dwelt about those parts at that time were chiefly the Ionians. The Phœnician letters were accordingly adopted by them, but with some variation in the shape of a few, and so they arrived at the present use, still calling the letters Phœnician, as justice required, after the name of those who were the first to introduce them into Greece."

The latest researches have seemingly not invalidated this view. It is true that Professor SAYCE, in his notice of GLASER'S 'Skizze der Geschichte Arabiens' <sup>52</sup> says:

"If the early use of writing in Arabia can be maintained, it will be necessary to modify very considerably the prevalent views as to the origin and history of the alphabet. . . . If Dr. Glaser's conclusions . . . can stand the test of future research, it will no longer be possible to speak of the Phœnician alphabet as the mother of the alphabets of the world. The Phœnician alphabet will itself have been derived from one of the alphabets of Arabia. There is much to be said for such a view."

However, this would scarcely affect the question of transmission of alphabetic characters to Greece. Upon the latter point modern scholars, so far as they are entitled to speak with authority, are seemingly at one. Thus PERROT and CHAPIEZ: <sup>53</sup>

"In no part of the Hellenic mainland was their influence [i. e. that of the Sidonians] more strongly felt than in Bœotia. This is proved by the myth of Cadmus, or 'the Oriental' (from *kedem*, east), who is said to have imported the alphabet into Greece, and to have founded the city of Thebes."

And so SAYCE himself: <sup>54</sup>

"The Kadmeians are usually in Greek writers the Phœnicians of Thebes, afterwards dispossessed by the Greek Bœotians. Kadmos, their leader, was the son of the Phœnician King Agenor or Khna (*i. e.* Canaan, 'the lowlands,' a name originally given to the Phœnician coast-land only), and the communicator of the Phœnician alphabet to the Greeks. . . . His name means 'the Eastern' or 'the ancient god,' from the Phœnician *kedem* ('east' and 'ancient'). . . . The Kadmeians at Athens were said to have been the fugitives from Thebes (Herod. 5, 57), but more probably a Phœnician colony existed at Athens in the prehistoric age." And again (p. 410): "The

<sup>52</sup> *Academy*, Dec. 27, 1890.

<sup>53</sup> 'History of Art in Phœnicia,' English trans. i, 29.

<sup>54</sup> 'Ancient Empires of the East,' p. 30.

Assyrian character of early Greek art is due to its Phœnician inspiration. . . . The Greek alphabet, as the forms and names of its letters declare, was a Phœnician gift. Tradition ascribes it to Kadmos, 'the ancient' or 'eastern' of Thebes, the son of Khna or Canaan."

The radical meaning of the names Cadmus and Cædmon—if the latter is Semitic—is the same; both the personages are innovators; both have to do, though in different senses, with the beginnings of literature for a nation. Is there not something significant in this coincidence? Was it perhaps the exegesis of some Latin or Greek author who contained a reference to the Cadmeian tradition which suggested the application to the English poet? This hypothesis, though tempting, would lead us too far. We should still have to account for the ending of the poet's name, and to do this would not be easy. On the whole, the simpler hypothesis of the derivation of Cædmon is to be preferred, though the remarkable similarity between it and the word Cadmus may yet throw further light on the word and the story.

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## II.—A PLEA FOR THE STUDY OF LITERATURE FROM THE ÆSTHETIC STANDPOINT.

That teacher of literature who has not comprehended the significance of a work of Art, has never been endued with the spirit and power of his high calling. He stands unwittingly in the place of an apostle of "that external quality of bodies which may be shown to be in some sort typical of the Divine attributes."

"Those qualities, or types," according to RUSKIN, "on whose combination is dependent the power of mere *material loveliness*" are :

"Infinity, or the type of Divine Incomprehensibility ; Unity, or the type of the Divine Comprehensibility ; Repose, or the type of the Divine Permanence ; Symmetry, or the type of the Divine Justice ; Purity, or the type of the Divine Energy ; Moderation, or the type of Government by Law."

Does a work of Art in its length, and breadth, and height, and depth mean so much ? Does one of SHAKESPEARE'S dramas stand for that much ? Let the teacher of literature realize this and he will be clothed with a newer and finer dignity.

He ought to stand forth as the expounder of that "Beauty" which "is its own excuse for being," against utilitarian beauty. We are in the thrall of utilitarian ideas and are being dwarfed into low and mean statures. We need to appropriate much of that which will enlarge us and lift us up towards Deity. It is a lamentable fact that "we only believe as deep as we live." The Master found this low kind of faith on the earth, and in that memorable sermon not only reprehended engrossing anxiety for something to eat and something to drink and something to wear, but exhorted men to "consider the lilies of the field."

Things have an æsthetic value as well as a utility value. Utilitarian worth is intrinsic, æsthetic worth is extrinsic. The intrinsic administers to the necessities, comforts and conveniences of the body, the outer man ; the extrinsic, because it is a symbolic worth, ministers to the soul, the inner man. That which grati-



fies the senses is utilitarian ; that which gratifies the imagination is æsthetic. The one has in it the greed and selfishness of the Pit, the other has the charity and unselfishness of the God who inhabits eternity. Are not men rampant to monopolize the goods of this world ? Do they not quarrel and often cut one another's throats for paltry considerations ? But in the presence of that which no man can put into his pocket, but which, if he take, must receive into the soul, how would we have all men share it ? We are perfectly unselfish in wishing every one to enjoy the master-pieces of Art. We would call every one to see the rainbow, pillared on earth, arching the heavens. How often do we exult with one another in the rapturous beauty of a sunset ? Over our bread and meat we may spit and snarl, but at the feast of beauty there is the concord of the bright inhabitants of the celestial home.

We need to learn more frequently and fully the soul-value of things in order to bring the spirit that thinks no evil into our wretched utilitarian life.

"The new virtue which constitutes a thing beautiful is a certain cosmical quality, or a power to suggest relation to the whole world, and so lift the object out of a pitiful individuality. . . . The feat of the imagination is in showing the convertibility of everything into every other thing. Facts which had never before left their stark common sense, suddenly figure as Eleusinian mysteries. My boots and chair and candlestick are fairies in disguise, meteors and constellations. All the facts in nature are nouns of the intellect, and make the grammar of the eternal language. . . . And there is a joy in perceiving the representative or symbolic character of a fact, which no bare fact or event can ever give,"

so writes EMERSON. Again in verse, he says :

"Give to barrows trays and pans  
Grace and glimmer of romance,  
Let statue, picture park and hall,  
Ballad, flag and festival,  
The past restore, the day adorn  
And make each morrow a new morn  
So shall the drudge in dusty frock  
Spy behind the city clock  
Retinues of airy kings,  
Skirts of angels, starry wings,  
His fathers shining in bright fables,

His children fed at heavenly tables.  
 'Tis the privilege of Art  
 Thus to play its cheerful part,  
 Man in Earth to acclimate  
 And bend the exile to his fate,  
 And moulded of one element  
 With the days and firmament,  
 Teach him on these as stairs to climb  
 And live on even terms with Time."

As illustrative of how mean the utilitarian estimate of a thing is, consider how the people in general regard the sky. There is no portion of God's creation that speaks more to the soul and less to the meaner man, and yet, men generally think of the sky as a something under which sunshine and rain succeed each other to the intent that grass may grow and their barns be filled. This from *RUSKIN* is apropos :

"Every essential purpose of the sky might, so far as we know, be answered, if once in three days, or thereabouts, a great ugly black rain cloud were brought up over the blue, and everything well watered, and so all left blue again until next time, with perhaps a film of morning and evening mist for dew. And instead of this, there is not a moment of any day of our lives, when nature is not producing scene after scene, picture after picture, glory after glory, and working still upon such exquisite and constant principles of the most perfect beauty, that it is quite certain it is all done for us and intended for our perpetual pleasure. . . . And yet we never attend to it, we never make it a subject of thought, but as it has to do with our animal sensations, we look upon all by which it speaks to us more clearly than the brutes, upon all which bears witness to the intention of the Supreme, that we are to receive more from the covering vault than light and dew which we share with the weed and the worm, only as a succession of meaningless and monotonous accident, too common and too vain to be worthy of a moment of watchfulness, or a glance of admiration. . . . They are but the blunt and low faculties of our nature, which can only be addressed through lampblack and lightning. It is in quiet and subdued passages of unobtrusive majesty, the deep, and the calm, and the perpetual,—that which must be sought ere it is seen, and loved ere it is understood,—things which the angels work out for us daily, and yet vary eternally, which are never wanting, and never repeated, which are to be found always, yet each found but once ; it is through these that the lesson of devotion is chiefly taught, and the blessing of beauty given."

Now note how this artist sees the material nearness of God in the heavens.

"In them hath he set a *tabernacle* for the sun ; whose burning ball, which without the firmament would be seen as an intolerable and scorching circle in the blackness of vacuity, is by that firmament surrounded with gorgeous service, and tempered with mediatorial ministries, by the firmament of clouds the golden pavement is spread for his chariot wheels at morning, by the firmament of clouds the temple is built for his presence to fill with light at noon ; by the firmament of clouds the purple veil is closed at evening round the sanctuary of his rest ; by the mists of the firmament his implacable light is divided, and its separated fierceness appeased into the soft blue that fills the depth of the distance with its bloom, and the flush with which the mountains burn as they drink the overflowing of the day-spring. And in this tabernacling of unendurable sun with men, through the shadows of the firmament, God would seem to set forth the stooping of His own majesty to men, upon the *throne* of the firmament. . . . And all those passings to and fro of fruitful shower and grateful shade, and all those visions of silver palaces built about the horizon, and voices of moaning winds and threatening thunders, and glories of colored robe and cloven ray, are but to deepen in our hearts the acceptance, and distinctness, and dearness of the simple words, 'Our Father which art in Heaven.'"

It is the utilitarian value of things that can be reckoned in dollars and cents ; the æsthetic value is enduring and can be told only in terms of the soul's infinite and eternal attributes.

Is it not clear that the quality which constitutes a thing beautiful is external ? that it is something extrinsic ? that it does not inhere in the thing by nature, but is *supernatural* ?

This external quality must, then, come from without. Whence does it come ? From workmanship. It is workmanship that gives worth to material even from the utility standpoint, but the workmanship that lifts material into soul service is fine art. The workmanship that surpasses the material constitutes Art.

OID in describing the Sun-God's palace, after speaking of the lofty columns and the splendid and priceless material adds, "*Materiam opus Superabat.*"

"Sublime on lofty columns, bright with gold  
And fiery carbuncle, its roof inlaid  
With ivory, rose the Palace of the Sun,  
Approached by folding gates with silver sheen  
Radiant ; Material priceless,—yet less prized  
For its worth than what the cunning head  
Of Mulciber thereon had wrought."

The workmanship of the artisan is mechanical, but that of the artist is creative. The artist is a creator. "The delight which a work of art affords, seems to arise from our recognizing in it the mind that formed Nature, again in active operation." The artist unlike the artisan, "disindividualizes" himself, and becomes for the moment the vent of the absolute mind which in every such instance creates. Wherefore, "the artist does not feel himself to be the parent of his work." Does not this indicate the divine significance of a work of art?

But if the artist is a creator, his works are creations, and therefore organic. EMERSON writes:

"We feel, in seeing a noble building, which rhymes well, as we do in hearing a perfect song, that it is spiritually organic; that is, had a necessity, in nature, for being; was one of the possible forms in the Divine mind, and is now only discovered and executed by the artist not arbitrarily composed by him."

He further says:

"Arising out of eternal Reason, one and perfect, whatever is beautiful rests on the foundation of the necessary. Nothing is arbitrary, nothing is insulated in beauty. It depends forever on the necessary and useful. The plumage of the bird, the mimic plumage of the insect, has a reason for its rich colors in the constitution of the animal."

Do you remember that CUVIER could from single bones reconstruct the bony fabrics to which they belonged, and that AGASSIZ from isolated scales restored the whole fish? Why? Because in the constitution of an organic whole there are no unnecessary and insignificant parts. So art has been rightly termed "the purgation of superfluities." No integral part of a work of art is less necessary and less significant than such a part of a sentient creature. This further emphasizes the excellency of workmanship found in the highest art. But highest art demands workmanship that produces the ideal of a species. It is evident there are few, if any, perfect individuals of any species in Nature. Nature is always striving to make the perfect flower, or the perfect man. Does any one ask if man can see the ideals towards which nature is straining and has not yet attained? The answer is,

"His soul sees the perfect,  
Which his eyes seek in vain."

In accomplishing this end in art, it is true that "the soul doth the body make," but it makes it through the man, the artist, hence *workmanship*. BROWNING says:

"Paint the soul, never mind legs and arms!"

He said, however, a little before, of the soul,

... "it's a fire, smoke . . . no it's not . . .  
It's vapor done up like a new-born babe." . . .

Who the most ardent admirer of BROWNING can say that we have not here his rule of faith and practice? Can you paint the soul and not mind legs and arms?

TENNYSON, that artist next to SHAKESPEARE, knows there is a human side to art, represented in workmanship, and that *for man* it is all-important, because through it only is the divine significance of a thing made manifest. He knows too that the soul of things makes the body, and knows the body is made through a conscious agent, through a self-conscious agent, wherefore the body may be marred in the making. How diligently and unerringly did he make his faith in this direction tell with effect?

Let us examine his workmanship to find if he makes every part—any part—vital and necessary to the whole of which it is a part. Any part ought to be suggestive and significant of the whole, just as a single bone was to CUVIER. If it is not, the work is not organic, not art.

Suppose we take the picture of the Miller in the first stanza of "The Miller's Daughter."

"I see the wealthy miller yet,  
His double chin his portly size,  
And who that knew him could forget  
The busy wrinkles round his eyes?  
The slow wise smile that, round about  
His dusty forehead dryly curl'd,  
Seem'd half-within and half without,  
And full of dealings with the world."

Who can add to that or take from it and not spoil it? Do you know why he called him "wealthy"? Because he had "busy wrinkles round his eyes," because he had a "smile that was full of dealings with the world." This smile was not only "wise," but a "slow wise smile," "seem'd half-within and half-without"—that means equanimity, and it *curl'd* around his dusty forehead *dryly*. Could you expect "a slow wise smile" to do oth-

erwise than *curl*,—a quick smile would flash—and curl *dryly*, round a *dusty* forehead, beneath which is the double chin, and all belonging to a portly size? How strong is the unity? It lacks nothing, nor has it a jot too much! It is complete within itself, yet the part of a larger whole. It is like the perfect arm of a body, not too long nor too short, not too large nor too small.

By the way, does not the part, or the whole, which has neither more nor less than of right belongs to it, represent justice? And in the realm of art where no utilitarian interest of any party is subserved, but the free unselfish pleasure of all, completeness represents divine justice.

With all the unity and completeness of this first stanza note how vitally it is joined to the second, also complete in itself. It is another part of the Miller's picture.

"In yonder chair I see him sit,  
Three fingers round the old silver cup,  
I see his gray eyes twinkle yet  
At his own jest—gray eyes lit up  
With summer lightnings of a soul  
So full of summer warmth, 'so glad,  
So healthy, sound, and clear and whole,  
His memory scarce can make me sad."

Is not that the kind of soul fit for the wealthy Miller of double chin and portly size? Such a soul in such a body, with its summer lightnings, would shine through gray eyes, too!

These two stanzas show TENNYSON's workmanship not only in the parts themselves, but his skill in joining the parts: they are complete and vitally joined. These stanzas taken together make a larger, necessary, part of the whole poem. The poem is about "The Miller's Daughter," but what Miller's daughter? Why, the wealthy Miller's daughter. The whole poem is made of living parts fitly joined together. This is the character of TENNYSON's workmanship everywhere.. It is creative workmanship that can make a complete whole of perfect parts.

All this shows the excellency of TENNYSON's workmanship with reference to the organic elements of unity and completeness. Let us look at the material on which he displayed his skill. He had such common stuff as, "miller," "wrinkles," "eyes," "smile," "forehead," "dusty," "world," "chair," "three fingers," "silver cup," "jest," "summer lightnings." He didn't

have these actual things, but the ideas of them. Does not his workmanship make much out of little? Does not his workmanship surpass his material?

Suppose we take that wayside flower, the dandelion, to find how much the artist can make out of so common a thing?

He speaks of it as

"Fringing the dusty road with harmless gold,  
First pledge of blithesome May,  
Which children pluck, and, full of pride, uphold,  
High-hearted buccaneers, o'erjoyed that they  
An Eldorado in the grass have found,  
Which not the rich earth's ample round  
May match in wealth"—

Can you fathom the depth of that expression, "harmless gold"? How abundant is this "harmless gold"! It *fringes*, not the unfrequented pathway, but the *dusty* road. Can you tell how much is meant in saying that *children*—not men—pluck it? and pluck it as "high-hearted buccaneers"? There is gold for you that has been coined not in a government mint, but in the soul of the poet. It has been coined, not into hard yellow dollars, but into the currency of Heaven. It has the stamp of the divine upon it; that is why it is incomprehensible. That is what the poet means a little further on, in saying that

"Most hearts never understand  
To take it at God's value."

Listen to another stanza about this matchless wealth:

"Gold such as thine ne'er drew the Spanish prow  
Through the primeval hush of Indian seas,  
Nor wrinkled the lean brow  
Of age to rob the lover's heart of ease;  
'Tis the spring's largess, which she scatters now  
To rich and poor alike, with lavish hand,  
Though most hearts never understand  
To take it at God's value, but pass by  
The offered wealth with unrewarded eye."

Everything made, has a significance commensurate with the diameter of the being that made it. All creation is full of the significance of God. It is the peculiar prerogative of the artist to stamp God's enduring values upon things. Does not that require creative workmanship? Has not the common dandelion been recreated for us?

But when we say the flower has been recreated, it is not meant actually, only that the idea of the flower, that is, the pictured product of mental processes, has been recreated with cosmical relations. Only in this way can the flower be taken out of the entanglement of a confusing variety and made to stand out in its individuality as a part of the universal whole. Everything in nature in its individual significance points, in one direction, to God as its maker, and, in the other, to man for the purpose of its creation. Individuality is the main thing. It is that which art aims at, because it is that which pleases.

Since it is the pictured product of the dandelion that can be recreated and not the actual flower, we can infer the essential nature of creation as a process: it is spiritual. The flower was a pictured product in the mind of God before it became a material product. The physical product is not a creation but expressive of a creation. Then a creation is essentially spiritual, and so has the infinities for its elements. God comes down to man in representative physical facts; man ascends to God through the interpretation of these facts. Remember that the physical product is only a representation of a creation, therefore if one comprehend fully what is represented he recreates and in recreating he puts God's meaning on the thing. This is called "thinking God's thoughts after him." That the artist does.

Note that God goes from the spiritual product to the physical, but the artist goes from the physical product to the spiritual. Unless the man express the result of such a process in a physical form he is not known as an artist. The artist's material, then, is spiritual, which fact prevents his work ever falling into the sphere of the utilitarian.

But in order to express a spiritual process and product a physical basis is needed. In this basis workmanship is displayed. The physical basis of art in literature is language.

The creative genius of the artist is hindered in its free play of expression by the physical basis in which he works. For instance, in sculpture only formal beauty can be represented; in painting the necessity of simultaneousness cripples; in music we have quantity and quality but not distinctness. In literature, however, language obstructs least the efforts of the unseen, but real, things of the soul to publish themselves. "Material only on one side," EMERSON calls language "a demigod." It is the



universal medium for the communication of thought. For that reason we ought to expect to find the highest art in literature. There it is we do find it as TENNYSON and SHAKESPEARE bear witness.

The significance of a work of art is a fact potent enough to urge us to study it, but when the physical side of art is language the reason is more potent, in that it is more accessible to our intelligence. We are all practiced in the use of language, but not all in the use of the chisel and the brush. The richest art is thus accessible to all.

More than that, we do not need to make an ocean voyage to find this best art! Why have we not realized that? For a few dollars we can have all the master-pieces of all literatures.

Almost every home in this land has some of the masters, and oftenest the two or three greatest. Whose is the fault that they do not appreciate them as masters, but are settled in the conclusion that there is no art worth speaking of this side of the Galleries of Europe? Let the teachers of literature answer that question.

Think of it! For two dimes one can have 'The Pilgrim's Progress' and 'Paradise Lost'! For less than one dollar one can own the countless wealth of the SHAKESPEARIAN gallery! With a bit of economy any day-laborer can have the best of SPENSER, WORDSWORTH, BROWNING, TENNYSON, LONGFELLOW, LOWELL, WHITTIER, HOLMES, THACKERAY, SCOTT, HAWTHORNE, RUSKIN, EMERSON and others—a glorious company! Under one's own humble roof too! The best of art within the reach of the lowliest.

What more is needed to show how invaluable is the study of literature from the æsthetic standpoint? What is wanting to make plain that it is the teacher's bounden duty to present it from that side? Do you know why we have just now such a dearth of literary artists? It is not because this age is not as great as any past. It is because the masters in literature are not studied. What eminent artist has there been who did not study diligently the masters before him? Through the persistent study of creative workmanship the inborn creative aptitudes are developed, and the student becomes an artist.

The popular literature of the day in the form of novels is journeyman literature, it is made, not created,—made to sell.

This deluge of so-called literature means for the writers of it, that they have not only not studied the masters, but that their apprenticeship has been to journeyman workmanship. They produce nothing better than journeyman because they know nothing better. The study of journeyman workmanship develops simply the journeyman aptitudes. No wonder we hear of the decadence of genuine literature. For the readers of this popular literature it means that they have read nothing better. If they had read the masters, and read them creatively, they could never be satisfied with manufactured literature.

It is a lack of teaching in our schools that we have so few writers of more than moderate inventive ability. To this lack must be likewise attributed the scarcity of interpretive readers. If students are had to study creative workmanship, those who have some ambition to become writers will not forget the lessons and the sources of inspiration, and those who have no such ambition, but crave something good to read as they do something good to eat, will not be satisfied with "Detective Stories."

The newspapers, if they be not the "head and front of the offending," are even now industriously helping on this decadence. The "trashy" novels, for instance, that are published within a half year are for number

"thick as leaves that strow the brooks  
In Valambrosa."

Because we are all newspaper readers, the publishers enterprisingly "boom" such literature through the papers. According to the papers this or that book is the sensation of the hour. Everybody is reading it. You are made to feel that you are behind the times unless you read it. One such sensation is not off before another is on, and so goes the world. Thus do the newspapers, our most frequent and most welcome visitors, lend themselves to prostitute the inventive aptitudes of our young men and women.

The secular press becomes in this way the paid champion of this literature. That is a prodigious power for the teachers of this country to stand against, yet it must be done, or we shall become mere drivellers in literature.

If we teachers can exact, and have kept, on the part of our students, the promise to observe EMERSON'S first rule regarding books, namely, "Never read any book that is not a year old,"

what would be the result in a few years? If they would keep the first rule, we can in our teaching have them observe the second, "Never read any but famed books." Young men and women thus taught will go forth to teach others until we shall cease waning and begin waxing.

Is it not the duty of every teacher to study to teach literature from this standpoint, and is not this duty made imperative, as well by what our present declension portends as by what we as a people ought and can become in literature?

Is not our horizon broad enough and our heaven high enough for a MILTON with his sublime head? Is not the world within our borders? and at every man's door? In the distance is making towards us the "poet-priest, a reconciler, who shall not trifle, with SHAKESPEARE, the player, nor grope in graves, with SWEDENBORG the mourner but who shall see, speak and act, with equal inspiration."

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### III.—SOME PHASES OF TENNYSON'S IN MEMORIAM.

The trend of the Modern Language Association has been, thus far, almost exclusively in the direction of grammatical criticism and philological exegesis. The literary side of language has been subordinated or retired until it is almost faded out of memory, in the confusion of tongues and the strife of phonetics. Nearly all of the illustrating power, the æsthetic brilliance of literary culture, is lost upon the philological devotee. As an attempt to counteract this tendency, I purpose a special investigation of some points suggested by the study of one of the noblest works through which the spiritual genius and the artistic sense of our age has expressed itself—I mean TENNYSON'S "In Memoriam." As is well known to students of our literature, "In Memoriam" appeared in 1850, the year of WORDSWORTH'S death and of TENNYSON'S succession to the office of Laureate. It is one of the five or six supreme elegiac poems of our language, "Lycidas" standing first in point of time (1637), then DRYDEN'S "Ode on Mrs. Killigrew" (1686), then SHELLEY'S "Adonais" (1822), suggested by the death of KEATS and "In Memoriam" which was occasioned by the death of Arthur Hallam at Vienna in September, 1833—in 1850. MATTHEW ARNOLD'S "Thyrsis," evoked by the death of his friend Arthur Hugh Clough, in point of grace and tenderness is entitled to most honorable recognition, but as it is subsequent by several years to the appearance of "In Memoriam," I reserve it for another and a more relevant occasion. Of the elegies enumerated, two sustain an especially intimate relation to each other—I refer to "Lycidas" and "In Memoriam." In these two supreme efforts of the elegiac muse, there is no possible trace of the conventional or perfunctory, there is an intensity of sincerity wrought into the heart of each, a sincerity that far transcends the limits of a merely personal sorrow. I do not forget MILTON'S allegorical drapery, nor his imitation of the Alçon of Castiglione, but it should be remembered that in either case, "In Memoriam" and "Lycidas," the range is immensely wider

and the scope immensely broader, than is indicated by the existence of a simple bereavement such as the death of Edward King or Arthur Henry Hallam. I assume everywhere throughout this discussion an accurate knowledge of the historical circumstances grouped around the two elegies, the death of King and of Hallam, as well as the relation they sustained respectively to JOHN MILTON and ALFRED TENNYSON. The amplest details are given in Sir FRANCIS DOYLE'S (Personal) 'Reminiscences,' in MASSON'S edition of 'Milton's Poems,' in WARD'S 'English Poets,' ROLFE'S editions of 'Tennyson,' MORLEY'S 'Poems of Religion,' 'Library of English Literature,' and in GUNUNG'S Commentary upon "In Memoriam." The range of this essay precludes anything save a mere allusion to the well-ascertained facts lying at the base of these two consummate elegies. A parallel between "Lycidas" and "In Memoriam" affords a rich field for literary investigation. The historic environment of the times in which they were composed, and under whose inspiration they were conceived, is suggestive in its likeness and its unlikeness. King died in 1637, Hallam in 1833, an interval of nearly two centuries separating the two events. In 1637, the complex series of movements embraced in the concise designation of Puritanism was nearing its climax. The Laudian policy in the ecclesiastical sphere, and the policy of Wentworth in state were converging to their height. The civil war was but five years in the future, 1642. At this crisis "Lycidas" appeared, being written in 1637 and published in a volume of poems commemorative of King's death, in 1638. It is evident that the hero is a mere shadow, and it is certain that there was no such attachment subsisting between MILTON and King, as knit the soul of ALFRED TENNYSON to Arthur Hallam.<sup>1</sup> The death of MILTON'S college companion is simply a convenient pretext for bringing upon the poetic canvass the critical issues that were rending England in 1637; the poem is the defiant trumpet note of the Puritan spirit, the preluding strains of the grand sonnet of 1655, inspired by the massacre of the Vaudois. It is at this point that MILTON ceases forever to be the purely literary poet of "L'Allegro" and "Il Penseroso," of "Arcades" and "Comus."

<sup>1</sup> See PATTISON'S "Sketch of Milton" in WARD'S 'English Poets'; PATTISON'S "Life of Milton" in MORLEY'S 'English Men of Letters Series' or MASSON'S 'Life and Times of John Milton'.

No more extraordinary grouping of religious intensity with artistic grace, has ever been revealed than is in "Lycidas." It is the soveran achievement of Puritan genius in the sphere of art, and of art consecrated to religion. The note which has been struck in "Lycidas," fades away only in the expiring tones of "Samson Agonistes" . . .

In September, 1833, Arthur Hallam died suddenly at Vienna. He was found apparently asleep upon a sofa, so that for some time it was supposed that he was merely indulging in gentle rest. This circumstance of his death is the explanation of the pathetic allusion

' In Vienna's fatal walls,  
God's finger touched him and he slept.'

SIR WALTER SCOTT and GOETHE had died in the year preceding Hallam (1832), the year also of the great Reform Bill; SHELLEY, KEATS and BYRON had passed to their account, the fervor of the great age succeeding the French Revolution was disappearing. COLERIDGE had long since abandoned poetry for philosophy and criticism; a rational appreciation of WORDSWORTH was slowly developing; ARNOLD was in the early years of his Rugby epoch; MACAULAY had gained fame by his Milton essay (1825), BROWNING'S first distinctive poem, "Pauline," appeared in 1833, the year of Hallam's death; in 1827 a small volume of poems by two brothers, CHARLES and ALFRED TENNYSON first saw the light; in 1834 CARLYLE fixed his permanent home in London.

The year 1833 also witnessed the beginning of a movement the influence of which will be felt as long as English Christianity endures, and that in spheres of religious evolution in which its traces are least expected. In July, 1833, KEBLE preached his sermon on "The National Apostasy," an event which is assumed by trustworthy historians on the beginning of the Anglo-Catholic movement. A wave of religious revival was spreading over the finer intelligence of the English world, pervading all spheres of mental as well as spiritual life. The teachings of the Laudian age appeared again, inculcated by the mellow grace of NEWMAN'S style, always so suggestive of immense reserve power, always so lacking in the very suspicion of effort or constraint. As the poetry and romance of Sir WALTER SCOTT had fallen back upon the mediæval world for inspiration, so the

Oxford reformers—and NEWMAN was a devout admirer of SCOTT—endeavored to restore the vanished Catholic age such as LAUD had to recall in his endeavors after “the beauty of holiness.” Many fell under the sway of the Oxford charm: minds the most gifted, minds that were even unconscious of its power, for the most potent and subtle influences are often those whose power is least suspected.

Although TENNYSON was educated at Cambridge instead of at Oxford, it is scarcely possible that he was not susceptible to an influence which, between 1833 and 1845, had penetrated to the very heart of English thought. “In Memoriam” was written between 1833 and 1849, the period that saw the inception and the maturity of the Oxford movement. It is impossible to trace with exactness the several stages of its composition; even where allusions to times and events are definite, it is uncertain how long after the event the allusion may have been embodied in verse. We note, then, first, the partial parallelism between the conditions, intellectual and religious, under which “Lycidas” and “In Memoriam” were composed; the analogy, though by no means perfect, is intensely suggestive and capable of broad elaboration. What is attempted here, to use the poet’s own language,

‘Is given in outline and no more.’

Let us note some characteristic features of the poem, not with mechanical accuracy of classification; such as the versification, references, hints, difficult of explanation, sometimes eluding a positive result, but always repaying affectionate and assiduous labor. I assume that the general intent of “In Memoriam” is thoroughly understood, so that detailed explanation would be manifestly a work of supererogation. My purpose is to dwell upon specific characteristics rather than upon the generic features of the poem. It has been pointed out that it was published in 1850. MACAULAY’S ‘History of England,’ the fruitful inspiration of so many succeeding writers, had begun to appear a year or two in advance of ‘In Memoriam.’ The object of the poem, concisely expressed, is to portray the several phases of evolution or development through which a human soul, stricken with the burden of a great sorrow, may pass in the process of restoration, in the attainment of supreme hope. No creation of uninspired genius was ever less obnoxious to the charge of pan-

theism or the suspicion of agnosticism, no uninspired creation has ever presented the doctrine of a personal immortality with purer artistic grace or more definite and triumphant faith. The trumpet strain of "Lycidas" is not thrilled by deeper intensity of spiritual life. It is the anthem of an incoming millenium, the forecast of a golden day, when "the new heavens and the new earth wherein dwelleth righteousness" shall be filled with those redeemed and august intelligences of which Authur Hallam was the personal foreshadowing, the concrete type.

Let me direct attention to an old and oft-repeated error in reference to the peculiar combination of rimes that characterizes the work: the first line of each stanza according with the fourth, and the second according with the third, for example:

"Strong Son of God, immortal love,  
Whom we that have not seen Thy face,  
By faith and faith alone embrace  
Believing where we cannot prove."

In a special study of TENNYSON'S English, *Modern Language Notes* for April, 1890, I pointed out that this riming combination, instead of being an invention of the Laureate's as is assumed or asserted, was not unknown to the poets of the sixteenth or seventeenth centuries, and is used by some of them with the golden cadence that marks its employment in the Laureate's supreme achievement. A glance at BEN JONSON'S thirty-ninth elegy in "The Underwood," will show that he acquired the mastery of the future Tennysonian form, and in one of the most graceful efforts of Lord HERBERT of Cherbury,<sup>2</sup> the brother of saintly GEORGE HERBERT, it is employed with such felicitous ease that the casual reader might easily mistake its stanzas for those of "In Memoriam."<sup>3</sup> In our own day, ARTHUR HUGH CLOUGH, the friend and contemporary of TENNYSON, not only introduces the combination in two of his most spirited poems, dated 1849—the year preceding the appearance of "In Memoriam"—but anticipated with a single variation one of the distinctive couplets which the wide diffusion of the work has wrought into the texture of English speech. Note the following from CLOUGH'S 'Peschiera,' 1849:

<sup>2</sup> The reader can verify this statement by reference to BEN JONSON'S "Underwood" or to Lord HERBERT of Cherbury, cited in WARD'S 'English Poets.'

<sup>3</sup> The "In Memoriam" stanza (not fully developed) is used in one of SPENSER'S Elegies upon Sir PHILIP SIDNEY.



"Ah not for idle hatred, not  
For honor, fame, nor self-applause,  
But for the glory of the cause,  
You did what will not be forgot.

And though the stranger stand, 'tis true,  
By force and fortune's right he stands ;  
By fortune which is in God's hands,  
And strength, which yet shall spring in you.

This voice did on my spirit fall,  
Peschiera, when thy bridge I crost  
'Tis better to have fought and lost,  
Than never to have fought at all."

Compare with the two closing lines, TENNYSON'S

" 'Tis better to have loved and lost,  
Than never to have loved at all."

In CLOUGH'S "Alteram Partem" (1849), the same combination and the two lines specially referred to above, occur again :

"That rivers flow into the sea  
Is loss and waste, the foolish say,  
Nor know that back they find their way,  
Unseen, to where they wont to be.

No! no vain voice did on me fall,  
Peschiera, when thy bridge I crost,  
'Tis better to have fought and lost,  
Than never to have fought at all."

"Alteram Partem" is, however, another phase of the same poem, a kind of rejoinder or antiphony. These citations will dispose, I trust of the claim asserted for TENNYSON, of creativity or originality in the use of the "In Memoriam" measure.

It is a valuable and suggestive process to trace the germs of "In Memoriam" as they may be detected in other phases of the poet's work. Take, for example, the stanza in the invocation in which the appeal in behalf of reverence is made :

"Let knowledge grow from more to more,  
But more of reverence in us dwell,  
That mind and heart according well,  
May make one music as before."

Its partial forecaste may be found in one of the stanzas addressed to J. M.

"Let knowledge circle with the winds,  
But let her herald. Reverence, fly  
Before her to whatever sky  
Bear seed of men and growth of minds."

I have not been able to convince myself that the first stanza of the poem proper,

"I held it truth with him who sings,  
To one clear harp in divers tones  
That men may rise on stepping-stones,  
Of their dead selves to higher things,"

is designed to convey a strictly definite or personal allusion. The reference to LONGFELLOW'S "St. Augustine's Ladder," suggested by MORLEY and others, is one of those assumptions which it is impossible to make good by any valid mode of demonstration. My own impression is (I state it merely as such), that the pronoun 'him' is to be interpreted in a generic or impersonal sense; it designates without describing, and finds a partial explanation in the following lines from "Locksley Hall":

"Comfort? Comfort scorned of devils, this is truth the poet sings,  
That a sorrow's crown of sorrow is remembering happier things."

The truth embodied in this latter line has been uttered by BOËTHIUS, by DANTE, by CHAUCER: 'the poet, is a broad and abstract designation for any one who may have embodied this ancient thought in verse. In a singular sense, apparently, the personal pronoun is to be interpreted in the famous stanza which strikes the dominant note of "In Memoriam." The love of allegory is a conspicuous feature of the poem. How far TENNYSON may have been influenced by the same characteristic, so eminently developed in the writings of the Oxford school, it is impossible to estimate. The analogies between the natural and spiritual world that abound in the poetry of the Laureate and the prose poetry of the Anglo-Catholic leader, are too marked to exclude altogether the supposition of an influence exercised by the one upon the other. A notable instance of this allegorical tendency may be found in the fifteenth section of the poem.

In section xxxiv, stanza 2, there is an apparent allusion to SHEL-

4 Note also a similar use of the pronoun in "A Legend of the Navy":

"He that only rules by terror,  
Doeth grievous wrong."

LEY. Even if it were not designed, it sums up with marvellous conciseness the distinctive characteristics of that erring spirit, and may be accepted for all time as a perfect delineation, while admitting the possible absence of a conscious intent. The lines are as follows:

" My own dim life should teach me this,  
That life shall live for ever more,  
Else earth is darkness at the core,  
And dust and ashes all that is.  
  
This sound of green, this orb of flame,  
*Fantastic beauty such as lurks*  
*In some wild poet when he works*  
*Without a conscience or an aim."*

The allusions to the oneness of sleep and death, to the invisible flight and the unseen music of the lark, a favorite figure in all ages of our classic poetry—I have fully commented upon in the article referred to in *Mod. Lang. Notes*, so that no extended description is required in this connection.

In the range of uninspired language, there is perhaps nowhere to be found a more lucid and admirable presentation of the doctrine of personal immortality and personal recognition after death than is set forth in the xlvi division of "In Memoriam." The pantheistic philosophy nowhere encounters a sharper condemnation than is embodied in the following lines:

" That each who seems a separate whole,  
Should move his rounds and fusing all  
The skirts of self again should fall,  
Remerging in the general soul.  
  
Is faith as vague as all unsweet;  
Eternal form shall still divide  
The eternal soul from all beside;  
And I shall know him when we meet."

It is important to note in the interpretation of this passage, that the first stanza entire is the subject nominative of the verb *is*, the first word of the second, and that the words: 'faith as vague as all unsweet,' form the predicate of this verb. When this simple and seemingly needless caution is observed, the full significance of the passage shines out with a radiant clearness and brilliance.

Section lxxiii, stanza 1, may be suggestively compared with "Macbeth," Act II, scene ii:

"As sometimes in a dead man's face.  
To those that watch it more and more,  
A likeness hardly seen before,  
Comes out to some one of his race.'

From "Macbeth":

" . . . . . Had he not resembled  
My father as he slept, I had done it. . . ."

In section lxxviii, it is difficult to determine to which of his brothers TENNYSON has reference: there is an excellent sketch of Frederick Tennyson, an elder brother, in Sir FRANCIS DOYLE'S 'Reminiscences.' The life of Charles Tennyson Turner, whom COLERIDGE esteemed even more highly than Alfred, is too well known to require explanation.—The allusion to 'the bar of Michael Angelo' in the closing stanza of section lxxxvi, has often proved a stumbling-block to commentators and critics. The reference is to a bar or ridge over the eyes of Arthur Hallam, which is said to have been produced by the rush of blood to his head—a tendency not uncommon in persons addicted to studious and sedentary modes of life. The same feature has been observed in portraits of MICHAEL ANGELO, a circumstance which at once suggests the explanation of the lines:

"And over those etherial eyes  
The bar of Michael Angelo."

In section xciv, stanza 2, the word 'Aeonian' is possibly TENNYSON'S own coinage: 'Aeonian music,' the music of the "Aeons," or ages.<sup>5</sup> In cviii, 4, and in cxxvi, 2, there are manifest references to the French Revolutionary of 1848, so that we can trace with approximate accuracy the composition of these parts of the poem.

From cviii, 4:

"A love of freedom rarely felt,  
Of freedom in her regal seat  
Of England; not the school-boy heat  
*The blind hysterics of the Celt.*"

cxxvi, 1 and 2:

"And all is well, tho' faith and form  
Be sundered in the night of fear;  
Well roars the storm to those that hear  
A deeper voice across the storm.

<sup>5</sup> *Aeonian* was used by ABRAHAM TUCKER in 1765.

Proclaiming social truth shall spread,  
 And justice, e'en tho' thrice again  
*The red-fool-fury of the Seine*  
*Should pile her barricades with dead."*

The poem properly ends with the last stanza of section cxxx. It is a lucid commentary upon the evolution of the work to compare these stanzas with the opening of the Invocation. No other process so effectually illustrates the spiritual harmony, as well as the artistic unity, that pervades its entire scope.—Note the likeness between the first stanza and the last three stanzas of the poem proper, which are inserted in order.

"Strong Son of God, immortal Love,  
 Whom we, that have not seen thy face,  
 By faith, and faith alone, embrace,  
 Believing where we cannot prove.  
 O living will that shalt endure  
 When all that seems shall suffer shock,  
 Rise in the spiritual rock,  
 Flow through our deeds and make them pure.  
 That we may lift from out of dust  
 A voice as unto him that hears,  
 A cry above the conquered years  
 To one that with us works and trusts.  
 With faith that comes of self-control,  
 The truths that never can be proved  
 Until we close with all we loved,  
 And all we flow from, soul in soul."

The closing strains are a nuptial song celebrating the marriage of Miss Tennyson, who had been formerly betrothed to Arthur Hallam, to Edward Law Lushington, a classical scholar of accurate and critical attainment, though not marked by creative or productive genius. It is he to whom the poet refers in the well-known lines—

"And thou art worthy; full of power;  
 As gentle, liberal minded, great,  
 Consistent; wearing all that weight  
 Of learning lightly like a flower."

The marriage occurred in 1842, nine years after the death of Hallam,<sup>6</sup> a circumstance which explains the reference to 'Some thrice three years' in the third stanza of the nuptial lay.

<sup>6</sup> Much has been written in regard to Arthur Hallam's rare genius and wonderful promise. Among the various sketches, I prefer that of Sir FRANCIS DOYLE, in his 'Reminiscences.' It is he who calls him "the young Marcellus of our poetry." The Literary Remains of Hallam were printed by his father, the historian, for circulation among his friends. The book is well worthy of diligent study.

It is needless to add that these dim outlines are but the germs of a mature and extended study of "In Memoriam." Greater elaboration is impossible in an essay whose limitations are defined by the inflexible requirements of the MODERN LANGUAGE ASSOCIATION. The purpose, however, is not to exhaust but to quicken. Every successive reading has impressed me more and more with the boundless possibilities of this supreme achievement of poetic power, chastened as it is by an incomparable artistic grace and illuminated by an unsurpassed spiritual discernment. As one of those who 'trust the larger hope,' I shall be glad to extend, in my imperfect measure, the range and the potency of a work which I regard as among the purest inspirations of my own life.

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#### IV.—HOW TO USE MODERN LANGUAGES AS A MEANS OF MENTAL DISCIPLINE.

I come before you this morning to represent the unornamental, prosaic side of our work—the under-current, so to speak. Pedagogical papers have been read and discussed before this Association till it would seem that little could be left to say in this department; yet I feel encouraged to present another, for the very reason that the discussion of these papers has been more active and universal than that of any other class of papers whatever. And I regard this as a most wholesome sign of our professional spirit. For no teacher ought ever to forget, however attractive he finds the search for the principle of the Germanic accentuation, or the meaning of the second part of ‘Faust,’ that he is not by profession *in the first place* a philologist or a man of letters, but a teacher, whose first duty is toward his pupils, and whose work is to apply whatever he can find in philology or literature to the task of supplying, to the best of his power, these bright young minds which come to him for instruction, with that which will most help them to fill their future place in the world. And so I ask you to listen to another chapter of prose, in confidence that, however much we may be interested,—as I am sure we all are,—in the “Stressed Vowels in Beowulf,” or the “Spanish Pastoral Romances,” every one who is worthy to be a member of this Association is eager for any new idea which will help him to do this important work in a better manner; and if I can present any such ideas, or start a discussion which shall bring them, I shall feel that the under-current has not come to the surface in vain.

I invite your attention, then, to a line of thought into which I have been drawn by observing the increasing extent to which, for practical reasons principally, the study of the modern languages is superseding the classics in our schools. Whatever opinion we may hold as to the advantage or disadvantage of this plan, we must recognize the fact; and it behooves us more than any other teachers to consider how we shall shape our instruction

so as to do the most for our pupils under existing circumstances. This change is a part of a more general movement that has not taken place without a great deal of active and even violent discussion, the outcome of which seems to strengthen the theory that no one thing is a *sine qua non* in education, but that a certain amount of work properly done by a certain faculty of the mind will give about the same increase of strength and readiness, whether the work be done in ancient or modern languages, or mathematics, or history, or science. The question is only the practical one of the adjustment of means to ends, and it ought to be a cause of congratulation to a broad-minded educator, to find that he has a larger latitude than was formerly believed possible, to shape his instruction more directly toward the practical needs of life, without fear that the quality of mind produced will be inferior in consequence.<sup>1</sup>

Our questions then, are: What discipline is given by the study of ancient languages? Where the modern languages must take their place, can we attain the same ends in the same manner? If not, how far can we attain them? If not in the same manner, what changes in method must we make? I wish to understand by mental discipline the exercise of some faculty of the mind, which results in increasing the power or readiness of that faculty. We used to hear more than we do now about discipline of the will. The idea was that it was good for a boy to do things that are hard for him, simply because they are hard; and the harder they are, the better for him. There is some truth in this view, but we are finding out that to a mind of average intelligence, if the ideas are properly presented in their right sequence, scarcely anything is hard. Pupils find difficulties in their studies, because it is impossible for the teacher to follow their mental processes closely enough to see what their needs are or oftener because he does not know what their needs are if he can follow them, or because the pupil is in a class which is going ahead faster than he is prepared to follow; in other words, the poorer the adjustment of means to ends in the instruction, the better the discipline for the pupil's will. I really believe there is some compensation to be found in this for the

<sup>1</sup> I do not wish to be understood as taking in any way a position of opposition to or disparagement of classical studies. I do believe that a man may have a liberal education without knowing the Latin or Greek languages; but I also firmly believe that there is no other so direct and convenient way to such an education as by their use.



vast amount of poor teaching that is done in our institutions; but I incline to think that there is just as much discipline for the will, and of a more wholesome kind, in doing work which the student can do, and doing more of it—using the will in keeping up the pace, rather than in struggling with difficulties that are beyond one's powers.

Under my definition would come also the training of special faculties, or groups of faculties, for a special practical end; or in other words, the cultivation of an art. This kind of training is not considered an essential part of a liberal education, and is not provided for at institutions whose only object is to give such education. Still, it is hard to draw the line in some cases, and say whether a study is to be reckoned in this class or not.

We all know how entirely a mere fluency in speaking a language belongs to this class. It requires no higher order of intellect, and no more exercise of the judgment, to speak French or German, than to play the banjo; and both can be learned equally well in "six easy lessons." I am accustomed also to say sometimes that both are, for the average American citizen, of about equal importance; but this is only a jocular overstatement of a nevertheless very serious fact.<sup>2</sup>

Skill in reading a language is also an art, but one of a much more intellectual kind, calling for a great deal of exercise of the reasoning faculty, and rarely acquired satisfactorily until that faculty is well developed. It is this art which, on account of its practical value, is the primary object of most of our instruction in modern languages, and it is the fact that we have to give so much consideration to the art as such that makes the great difference between the work of instruction in the ancient and modern languages. I shall come back to this point later.

Of the faculties which we wish to strengthen on account of their universal application to all studies, the principal are the memory and the judgment. Of these the former is relatively

<sup>2</sup> I suspect that some things I said in the discussion of the paper are likely to give a wrong impression as to my position regarding the teaching of pronunciation. I always give a good deal of attention to the matter from the outset; explain the difficulties carefully, even going into the physiology of the subject when it will help, as it often will. I try to work in constant practice in pronouncing and listening, and insist on the same degree of accuracy in this as in translation, *as far as possible without special attempt at training the organs of the students*. I probably differ from some of my foreign-born colleagues in maintaining that this is as far as the ordinary circumstances allow us to go without taking time from more important work, and that the whole matter of pronunciation is of relative small practical importance in most cases.

much less important than formerly. At least we do not need quite the same kind of memory that our ancestors did, for while the memory of the relations of facts is quite as important as ever, that of the facts themselves can be more easily dispensed with, because we put all our facts in print nowadays.

The faculty is by far the most important of the human mind, and which we most earnestly strive to develop and perfect in our pupils, is the faculty of judgment, or the reasoning faculty (I am not trying to be psychologically exact)—the faculty whose perfection gives what we call a logical mind—a mind which has a ready perception of the relations of things, and is not likely to be misled by false reasoning.

For developing this faculty the value of language study has always been recognized, and it is safe to say that although other studies may also contribute to this object, they can never entirely take the place of language study. This is true because language is the medium by which our thinking processes are carried on. I will not say that all thinking is necessarily carried on in words, but as soon as we wish to communicate our thoughts to others we must use language. And we do not go far wrong when we accept a man's power in the use of language as the measure of his mental development. I do not refer now to conventional correctness or elegance of diction, but to the ability to say what is meant in an effective way. Many a rustic preacher or stump orator can express himself in words which may bring a smile to the face of the purist, but which convey unmistakably the conclusions of a reasoning power of no mean order. And in general we may say that as far as a person uses clear and forcible language, his thinking processes are also clear and direct. The converse may not be true, but in our dealings with our pupils we are practically obliged to assume that it is, because the only way we have of getting at what they think is through what they say.

Here, to my mind, is found a sufficient explanation of the facts that the examination in English for admission to college is so critical, and that the instruction in English in our common schools is so unsatisfactory. You can load a boy to the muzzle with facts and dates, and he will pass in history; be sure he understands all the problems in WENTWORTH and he will pass in geometry; make him read all that CÆSAR, CICERO and

VIRGIL have written and he will pass in Latin ; but let him sit down for an hour to put his own thoughts on paper, and, if his mind is too immature to enter college, there will be evidence of it on the paper when he goes. HILL's ' Rhetoric ' and practice in composition-writing will often do much towards removing disabilities in formal expression, and enough such work should be given to meet the needs of each case ; but these things in themselves do no more to reach the bottom of the difficulty than other lines of study do. Often a boy who has failed in English will spend a year travelling in Europe, or in general study, without an hour of formal instruction in English, and come back next year and pass creditably, simply on account of a general advancement in maturity of mind during the year.

The same relations of things hold in the common schools ; what we need there is not more hours devoted to formal instruction in English ; this only touches the surface of the matter. Formal instruction there should be, enough to make sure that the pupils are reasonably free from faults and able to use the language properly in proportion to their years and intellectual development ; but further than this the time is better spent on matter than on form. Every teacher should be incidentally a teacher of English, and whatever is learned ought to be learned in a logical and coherent form from the outset. Of course where no language but English is studied, a good share of time may well be given to the study of grammar and the analysis of language, which would come incidentally in connection with the study of other languages.

The most valuable thing in the way of discipline which comes from the study of a foreign language is its influence in improving the pupil's command of his own. Of course this means the improvement in general judgment and discrimination which is evinced by a finer linguistic sense, which again finds its expression through the ordinary medium of thought. We modern language teachers are more likely to overlook this most important point than our classical colleagues, because in our work the practical use of the language is so much more important than in theirs.

Let us now examine in detail the advantages which a person who has taken the ordinary Bachelor's degree has derived from the study of classics. Aside from the discipline of the will,

which comes from any hard work, we find the following: (1) His memory for facts has been strengthened by committing paradigms and learning a new vocabulary. (2) He has been obliged to formulate pretty distinctly a regular system of classified facts—the facts which form the material of the grammar—classified in due form under chapter, section, sub-section and so on. This means that he has learned to remember things by their relations,—a power which can hardly be acquired without practice in forming or using such classified systems. You will see with a little reflection that under the old plan of the college course, this was the only, or at least the first and most important classification of the kind that the student had to make. (3) He has had his judgment broadened and strengthened by constant calls upon it to account for things which cannot be accounted for without its exercise. He has learned the very important lesson that two things which look just exactly alike may be quite different if they stand in different relations to other things; and that men who think in different ways from himself, have also ways of expressing their thoughts which differ from his own ways. I do not need to dwell upon this point, for volumes have been written upon it and it must be very familiar to you all. (4) His long practice in translation has given him a readiness and certainty in the use of his own language which he could hardly have acquired in any other way. (5) He may have learned, though he probably has not, to read Latin, and still less probably, Greek, well enough to use them in further literary or scientific studies, if he should have occasion.

Then we may add that the contact with “the best that has been thought and said in the world,” which he can hardly have escaped as an incidental to his language study, has done much to broaden his mind and make a more complete man of him.

I wish to take up these topics in order and inquire what the modern languages have to offer in place of the classics in each case.

With regard to the first point, there is probably about as much exercise for the verbal memory in one case as the other. The modern languages have fewer paradigms, but offset this by a larger number of words in the general vocabulary.

Secondly, it is evident that to a modern mind there is less machinery, so to speak, belonging to a modern than to an an-

cient language. It is possible to learn a modern language well enough for practical purposes without knowing anything about the classification of conditional sentences, or the uses of the subjunctive, or the objective and subjunctive genitive. Moreover, those who study modern languages for practical purposes are sure to have had plenty of experience in making systematic classifications in connection with scientific studies. From this fact, taken in connection with the other fact that most of our students do after all get a good grounding in technical grammar through the classics before they come to modern languages, we find the tendency growing to teach modern languages with the minimum of technical grammar, and the maximum of practice. This course is, I think, justified by the circumstances; yet I would never forget that the conscious analysis of processes of thoughts involved in grammar study is a very valuable means of discipline, for which no other one thing is a substitute, and I would have all students, if they have time for it—as most of them have—get a good view, at some time of their course, of classified grammar as such. If they take the classics, well and good; then it comes of itself, and the modern languages should be taken by such students with as little grammar as possible. If they are scientific students, the reducing of the facts of grammar to a scientific classification will not be a difficult task for them. I think we shall find that, required a certain grade of maturity of mind, together with a certain proficiency in a given number of practical subjects, the end can be attained in about the same time, with the same amount of work, by several different methods of combining studies.

Under the third head also we find the modern languages inferior to the ancient in that they do not so inevitably force upon the outset the discipline sought. The difficulties to be overcome and the discipline obtained from overcoming them, are the same in kind in the modern languages as in the ancient, but much less in degree. In both cases they arise from the difference in the manner of living and thinking between the people whose language we are studying and ourselves. In the case of the classical languages, these differences are so great that the greater part of the student's effort is absorbed in the attempt, with all the aids of grammar, notes and lexicon, to get any clear solution of them at all; and it is safe to say that a great majority of our

students never get beyond these aids. In the modern languages boys often pass this point before the end of their second year's study of the language. I think, however, that if the proper pace is kept up with the work, the student meets quite as many opportunities for the exercise of the judgment in a year's work in modern languages as in the classics, though he must cover many times the number of pages in order to find them. The difficulties of this kind lie higher up, so to speak, in the modern languages than in the ancient. They are not so often connected with single words, but oftener with whole sentences, idioms or groups of words; they are not so tangible and unavoidable at the outset. This, as well as the considerations discussed under the preceding head, is, to my mind, a strong argument in favor of having the classics precede the modern languages, where there is time for both.

I now come to translation, which, after all has been said and done, is and must be the central point of all language instruction, except that which falls to the so-called "natural method" in its proper sphere, where it is extremely valuable—I mean, of course, the nursery. I am not going into arguments on this point. I know that the ideal of attainment in a foreign language is to be able to read it like one's own, without translation; I know too that much can be done, under favorable circumstances, in teaching the use of a language as an art, by using it without translation from the outset; but I think you will generally agree with me that such favorable conditions are seldom or never realized in our school and college work, that the ideal mentioned can be better attained, at least by students who begin the study of a language at an age beyond childhood, through translation, and what is still more important, the other method causes the student to lose the greatest disciplinary advantage in studying the language at all; namely, the improvement in the command of his own language which translation gives him. After a great deal of experience in teaching both ancient and modern languages, I have come to the conclusion that the modern have certain advantages as a medium for drill in translation which go far towards making up for their inferiority as a means of discipline in some other respects. A Latin or Greek word generally means something quite foreign to the mind of the American boy, and until he knows the thing, he can form no adequate concep-

tion of the word's meaning. A French or German word, on the contrary, stands much oftener for something which he knows perfectly well, and he can be held to much stricter account in his rendering than is possible in the classics. For instance, take the Latin word *tunica* or the Greek *χιτών*. He may have been told, or found in his classical dictionary, if he has one, just what kind of a garment this was; but the chances are ten to one that he has not, and that he always renders it *tunic*, without much notion of its cut, and that the teacher always accepts that rendering. But take the French word *chemise*, or the German *Rock*; he knows what these stand for and renders them by the correct English word; and if he finds that the context shows that one of them refers to a garment worn by a woman, he knows that he must vary his translation accordingly. The same thing is true with more abstract words and idioms; and this makes it possible to begin with a class on a standard of clearness and accuracy of conception and rendering which is unattainable with Latin and Greek till after long study, and practically is seldom reached in our schools at all.

A second advantage of the modern languages is that they allow more time relatively to be given to translation at sight in the class-room; and as the words stand for things more familiar, and the meaning of a strange word is more often evident from the context, they allow more thoughtful and intelligent work of this kind to be done. To say nothing of the fact that facility in reading a language at sight is the most directly useful thing obtained by its study, the discipline gained by this kind of practice is wonderfully sharpening to the judgment, and the kind of questions which arise come nearer to those of practical life than any others within my knowledge in the whole round of academic studies. The pupil is constantly called upon to form an opinion of the meaning of a word which he would not know if it stood alone, but which he has help to understand, varying in degree from a mere clue to absolute certainty, from the context or from a related word which he knows. This work is not blind guessing; it is legitimate reasoning from the known to the unknown, and can be watched and guided and cultivated as well as any other logical process. It is pre-eminently a *natural method*; it is the process by which we learn all new words in our own language which stand for conceptions beyond actual material things.

This power of reasoning out the meaning of words from the context can be cultivated to an extent hardly credible to one who never tried it. I always work for it with my pupils consciously, letting them know the object in view. I often say that I regard it as a greater fault to look in the dictionary for a word whose meaning is evident from the context than to look up one not so evident and then forget it.

Suppose now that the pupil has a clear understanding of the French sentence; his work is only half done; he has then to make English of it. Here the difficulty is that the pupil will render words without much regard to their sense when taken in connection with the whole. This the teacher should refuse absolutely to allow. The aim should be first to get a clear conception of what the author means, and then, bearing in mind that nothing has often been said in French or German which cannot be said equally well in English, insist on having an English rendering which expresses the idea correctly, and does no violence to the English idiom. Of course this presupposes that the teacher's command of the English idiom is better than that of his pupil's, a condition unfortunately far too seldom fulfilled in our schools. Of course, other things being equal, a man who cannot think ahead of his pupils in their own medium of thought is not so fit to lead them in it as one who can.

This thought leads closely to my next head, the matter of *pace*. I think no one will deny that the amount of work done in modern languages, in proportion to the time spent, in the average of our schools, is unsatisfactory. This comes in very many cases from the fact that the pace is set by a man who, from his imperfect command of English, cannot take a class over the ground fast enough when English is the class-room medium, and if he tries to shield his incompetency behind the "natural method," makes a still worse failure in this respect. In other cases the modern languages are taught as a side subject by some worthy professor of Latin or Christian Evidences, who is accustomed to the deliberateness of the old classic methods, and too often does not know enough of the language he is trying to teach to be master of the situation.

Now, if there is any one study in which this question of pace is important, it is in the modern languages. For, until the pupil has acquired a good practical reading knowledge, he can neither



make a practical use of the language, nor gain the same amount of discipline as is to be obtained from classical studies ; for, as I have already pointed out, the opportunities for discipline are less numerous, and lie at a more advanced stage in the practical knowledge of the language, in the modern than in the ancient languages. And this practical reading knowledge depends directly upon the amount of ground that can be intelligently gotten over by the pupil. Moreover, as things are, we all know that students are more likely to get into habits of dawdling in this than in any other subject. Of course there is work in which time must be sacrificed to accuracy, but I believe that the work in modern languages is not of this kind, that it is possible to combine the highest degree of accuracy with a much better pace than is now the rule, and that the contrary course is likely to disgust capable students simply because it does not give them enough to do. The secret is to waste no time in repetition of what the pupil already knows ; when a word or idiom is once learned no time should be wasted with it, but when it comes up it should be passed without comment, and all energies bent toward grappling with the new difficulties as they come. The man who has the real teacher's instinct and is constantly feeling the minds of his pupils, can follow this process very closely, and give his pupils a sense of certainty regarding what they already know, which makes a very sure foundation on which to build higher. And a student who knows whether he knows a thing or not, is able to work at a much higher rate of speed than he who is not thus certain. It is this kind of self-assurance, and the rapid, clear-cut work which comes with it, which I find translation work in the modern languages so well adapted to give.

For the last point, I will only say briefly that the modern languages, as well as the ancient, open up to us the culture and intellectual life of other peoples, great in their way, as were the Greeks and Romans in theirs. If the differences from our own way of living and thinking are not so startling, their very nearness to us gives them a still greater interest, which increases with the increasing maturity of the student, and grows stronger the deeper it leads into the absorbing complexity of modern life.

And this brings me to my final thought, which is that the study of modern life and the language in which it is crystalized, is not milk for babes, but meat for strong men ; and the work of

instruction in this department is worthy of as high a place as any in the college curriculum; and I hope and trust that the time is speedily coming when the practical American mind will come to a realizing sense of this, and the problem will be taken up by practical American teachers and wrought out in a practical American fashion.

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## V.—THE ACADIANS OF LOUISIANA AND THEIR DIALECT.

Everything concerning French Louisiana seems at this time to possess an interest for the public ; and it has been my purpose in some measure, to give an account of its language, its literature, its dialects, its folklore and its inhabitants. My papers published in the *Transactions* of our MODERN LANGUAGE ASSOCIATION have been so kindly received that I feel encouraged to continue my labors in a field vast and fertile but difficult to explore. The work to be done is, to a great extent, one of original research and of patient investigation, and it will require several years to present a tolerably complete tableau of picturesque French Louisiana. I now desire to present another feature of the picture by giving a brief sketch of the Acadians and their dialect. It may not be amiss to begin this study by taking a bird's-eye view of the history of Acadia, from the settlement of the colony to the dispersion of the inhabitants. We shall then accompany Evangeline to the beautiful banks of the Tèche and follow her canoe and that of Gabriel as they glide along its placid waters, leaving scarcely a ripple on the gentle stream which the names of the unhappy lovers have rendered immortal.

### I.<sup>1</sup>

Even before the time of John Cabot the Normans, the Bretons and the Basques are said to have known Newfoundland, and the first description of the shores of our United States was made in 1524 to a French King, Francis the First, by the Florentine Verrazano. Ten years later we see the bold son of St. Malo sailing on the broad St. Lawrence, which was to be the scene of so many conflicts for the possession of its rugged shores. In 1535 Jacques Cartier saw the future site of Quebec and Montreal and became acquainted with the Indian tribes, the future allies of the French in their contest with the English. New France was

<sup>1</sup> For this sketch of the history of Acadia I have taken as my chief guide PARKMAN'S admirable "Narratives," although I do not always share his opinions and arrive at the same conclusions. For a complete bibliography of the subject see 'Critical and Narrative History of America,' edited by JUSTIN WINSOR.

discovered, but who was to establish the first settlement in the name of the most Christian King? In vain did Jean François de la Roque, Sieur de Roberval, in 1542, brave the terrors of the Isle of Demons and attempt to plant a colony in New France. Of his ill-fated expedition nothing remained but the name of Île de la Demoiselle, where the stern Roberval abandoned to the demons his niece Marguerite to punish her for an unhallowed love. The Marquis de la Roche with his ship load of convicts was not more successful in 1598 than Roberval half a century before. Champlain and de Monts were to be the fathers of Canada and Acadia. The former had been sent on an expedition to the new world by the Commander de Chastes, and on his return to France associated his fortunes with those of de Monts, who had just been made Lieutenant-General of Acadia.

"The word Acadia," says PARKMAN, "is said to be derived from the Indian *Aquoddianke*, or *Aquoddie*, meaning the fish called a pollock. The Bay of Passamaquoddy 'great pollock water,' derives its name from the same origin."

The region designated by this name comprised a large territory, Nova Scotia, New Brunswick and Maine, but was later considered to embrace the peninsula of Nova Scotia only. The climate was much milder than that of Canada, and all travellers describe the country as beautiful. The tide in the Bay of Fundy is grand, and there are excellent ports along the coast. We need not then be astonished that Poutrincourt, one of de Monts' companions, was so pleased with the Port Royal that he obtained a grant from de Monts, and in 1605, established a colony which, after many vicissitudes, was destined to be celebrated in history and in romance. De Monts himself with Poutrincourt, Champlain and Pontgravé had, in 1604, founded a settlement at St. Croix, but the place was badly chosen and after a winter of misery the colony was transferred to Port Royal. De Monts was a Calvinist and he had taken with him to the New World both Catholic priests and Protestant ministers who, it can well be imagined, were not on very good terms. Such were their quarrels that the sailors buried in the same grave a priest and a minister "to see if they would lie peaceably together." De Monts returned to France to protect his fur trade monopoly and left Pontgravé in command at Port Royal. He was absent many months, and Pontgravé had abandoned the colony, leaving only

two men in charge, when Poutrincourt arrived with supplies. Pontgravé returned, and another attempt was made to establish Port Royal on a solid foundation. The poet Lescarbot gives an interesting account of the winter passed without very great sufferings, and already the colonists were beginning to hope, when in the summer of 1607, news was received that de Monts' charter had been rescinded and that the colony must be abandoned. The settlers departed with heavy hearts, leaving the Indians full of sorrow. The French had been humane and friendly to the savages.

The settlement in Acadia had apparently failed, but Poutrincourt was not discouraged. He obtained from the King a confirmation of his grant, formed a partnership with the sieur Robin, and in 1610 returned to Port Royal with other settlers. Unhappily, however, the year 1610 was as fatal to Acadia as to France: the great King, Henry IV, was murdered, and soon afterward Madame la Marquise de Guercheville obtained from Marie de Médicis a grant of all Acadia. The pious Marquise was associated with the Jesuits and wished to convert the Indians. Her agents and priests, especially the able and energetic Father Biard, did not agree with Poutrincourt and his son Biencourt, and discord was supreme in the colony, when in 1613, a heavy blow fell on the rising settlement. Samuel Argall, already noted for having abducted Pocahontas, heard of French Port Royal, captured a part of the inhabitants and dispersed the others. Father Biard and Madame de Guercheville's commander, Saussaye, finally reached France, and the good lady's plans for saving the souls of the Indians were frustrated.

Biencourt had escaped during the destruction of Port Royal and was roaming in the woods with a few followers, when Poutrincourt arrived with supplies. At the sight of his son's misery, the Baron lost all hope for his colony and returned to France, where, in 1615, he died a soldier's death. Biencourt, however, rebuilt Port Royal and kept the colony alive. Little progress was made, as in 1686 the whole population of Acadia was only 915. There had been troublous times in the colony from 1613 to 1686, and several masters had ruled the country. In 1621, Sir William Alexander obtained from James I. a grant of New Scotland and tried to establish baronetcies in Acadia. His plans were but short-lived, as the English surrendered the province to

the French in 1632 by the treaty of St. Germain. Louis XIII appointed M. de Razilly Governor of Acadia, and the latter named as his lieutenants, Charles de la Tour and the Sieur d'Aulnay. Here comes a romantic episode: the two lieutenants, as in duty bound, quarrelled and made war upon each other. La Tour went to Boston to obtain aid against his rival, and in his absence d'Aulnay attacked his fort. The place was most bravely defended by Madame de la Tour, but she was defeated and died of mortification. Her husband struggled for some time with little success against d'Aulnay, but the latter died, and La Tour settled all difficulties by marrying his rival's widow, a queer but not unwise proceeding.

Acadia had become once more peaceful in 1653 by La Tour's marriage, when one year later the English took possession of the colony. Cromwell was ruling England at that time, and he understood how important it was for the English settlements on the Atlantic that Acadia should not belong to the French. By his orders Major Robert Sedgwick, of Charlestown, and Captain John Leverett, of Boston, subjugated Acadia, which was kept by the English until 1668, when by the treaty of Breda, it was restored to the French.

For twenty-two years the colony enjoyed peace under French rule, and the inhabitants led comparatively quiet lives, enlivened by some adventures with the Indians and the English. A very romantic character is the Baron de St. Castin, the son-in-law of Matakando, the most powerful Indian chief of that region. In the company of his Indian relatives the bold Baron waged incessant war against the English.

In 1690, Frontenac was for a second time governor of New France, and by his energy and courage he saved the colony from ruin. He repulsed the attacks of Phips against Quebec and of Schuyler against Montreal, carried war into the English possessions and nearly broke the power of the Iroquois. He was not, however, able to save Acadia from the enemy. This settlement was too remote from Quebec to be effectually protected and fell again into the hands of the English. In 1690 William Phips sailed from Boston with a small fleet and reduced the principal Acadian settlements. He obtained great booty and was well received on his return to Massachusetts, although his expedition seems to us more like a piratical raid than legitimate warfare.

Acadia was again restored to the French in 1697 by the treaty of Ryswick, and when Frontenac died in 1698 Louis XIV was still master of all New France. Frontenac is a most interesting and heroic character; he was proud and stern, but at the same time most brave, skillful and shrewd. His name and that of Montcalm are the greatest in the history of New France.

Nearly one hundred years had passed since de Monts had landed in Acadia, and the unfortunate colony had been thrown about like a shuttlecock from the French to the English and from the English to the French. In the beginning of the eighteenth century three expeditions sailed from Boston to conquer Acadia. The first two were not successful, but the third commanded by Governor Nicholson and composed of thirty-six vessels, took Port Royal and subdued the country. The whole number of inhabitants in 1710 was twenty-five hundred. Three years later, by the treaty of Utrecht, Acadia was formally ceded to England, and France, in order to compensate for the loss of Port Royal, called by the English Annapolis, had to build on Cape Breton the celebrated fortress of Louisbourg. The Acadians had fought bravely for their independence, and it was only after a gallant resistance that Subercase had surrendered Port Royal. The English imposed their domination upon Acadia by force, and it is not surprising that the inhabitants refused to become Englishmen and did all in their power to remain faithful to their king, their religion and their language!

L'abbé CASGRAIN in his charming book, '*Un Pèlerinage au Pays d'Évangéline*,' has given a beautiful description of Acadia and calls attention to the poetical and expressive names of some parts of the country: Beaubassin, Beauséjour, le Port Royal, la Grand-Prée, names characteristic of the simple and peaceful disposition of a people who, if left to themselves, would have been satisfied with praying to their God and attending to their numerous children. In 1885 l'abbé CASGRAIN visited all Acadia and manifests his delight on seeing a land of quiet and happiness, a land of which a great part has again become French. What a contrast between the Acadia of our days and that of 1755! The descendants of the exiles have prospered once more in the land of their ancestors, but their present state of contentment does not make us forget the misery of the past. The field that was once the scene of a bloody battle may now be covered

with green turf and variegated flowers, but still there will rise before us the faces of the dying and we shall hear the thunder of the cannon. La Grand-Prée and Beaubassin may present an attractive sight, but the names recall to our minds the scene of a dreadful tragedy.

By the treaty of Utrecht it had been stipulated that the Acadians might withdraw to the French possessions if they chose. There is no doubt that the English governors did all in their power to prevent the emigration to Cape Breton or to Canada, and, as they were not harsh, as a rule, to the inhabitants, the latter preferred to remain in the country of their ancestors. They refused, however, for a long time to take the oath of allegiance to the English sovereign, and when a part of the men took the oath, it was with the tacit if not expressed understanding that they would never be compelled to bear arms against the French. That the priests in Acadia and even the Governor of Canada tried to keep the inhabitants faithful to the French King, in spite of their being English subjects, there is no reasonable doubt. We can hardly blame this feeling, if we consider what great rivalry there was at the time between the English and the French in America, and also the spirit of intolerance then everywhere prevalent. The priests must have considered it a duty on their part to try to harm the English heretics, and although we may not approve the act of some of them nor the duplicity of some of the French agents, we do not find in their conduct any excuse for the cruelty of the English.

Seeing how disaffected the Acadians were with their new masters, the Marquis of Cornwallis, in 1749, laid the foundations of Halifax as a protection against Louisbourg. A number of the inhabitants had escaped from the colony at the instigation of l'abbé LeLoutre, says PARKMAN, and had gone to the adjoining French settlements. Their lot was a sad one, as the French were not able to provide for them and the English would only receive them as English subjects. It is not astonishing that they should make a kind of guerilla war with their Indian allies against the English and that they should attempt to excite their countrymen against the conquerors. It must be admitted that the English were in great peril in the midst of men openly or secretly hostile to them, but no necessity of war can justify the measures taken to rid English Nova Scotia of her French Acadians. Let us now relate briefly the terrible event which has made the word Acadia sadly celebrated.



In 1755 the Governor of Acadia was Charles Lawrence, a name destined to obtain an unenviable notoriety. He resolved to expel the French from the posts which they still held in the colony. A force of eighteen hundred men commanded by Colonel Monkton started from New England and captured fort Beauséjour, which the cowardly and vile commandant, Vergor, surrendered at the first attack. On the plains of Abraham he was also to be the first to yield to Wolfe and to cause the defeat and death of the brave Montcalm, the fall of Quebec, and the loss of Canada.

After the capture of Beauséjour, fort Gaspereau surrendered also, and there was no longer any obstacle to prevent Lawrence from accomplishing a design which he must have been cherishing for some time. The Governor determined to remove from the province all the French Acadians. He required from the inhabitants an oath of unqualified allegiance, and on their refusal he resolved to proceed to extreme measures. PARKMAN says that

"The Acadians, though calling themselves neutrals, were an enemy encamped in the heart of the province," and adds: "These are the reasons which explain and palliate a measure too harsh and indiscriminate to be wholly justified."

It is impossible to justify the measure in any way; fear of an enemy does not justify his murder, and the expulsion of the Acadians was the cause of untold misery both physical and moral and of the death of a number of men, women and children. If the harsh removal of the Acadians is justifiable so is Bonaparte's massacre of the prisoners of Jaffa. He could not provide for them as prisoners, and if he released them they would immediately attack him again.

Governor Lawrence was so much the more inexcusable, because the only Acadians that gave him any cause of anxiety were those of Beauséjour, and they had been defeated. The inhabitants of the Basin of Mines and of Annapolis were peaceful, prosperous and contented, and although they might have sided with the French in an invasion of the province, they never would have thought of revolting against the English. They were an ignorant and simple people, but laborious, chaste and religious. Their chief defect seems to have been an inordinate love for litigation, a trait which they inherited from their Norman ancestors.

Lawrence took away the guns of many of the inhabitants by an unworthy stratagem, and then he ordered the ruthless work to be done. Monkton seized the men of Beauséjour, and Winslow, Handfield and Murray did the same at la Grand-Prée, at Annapolis and at Fort Edward. Let us picture the scene at la Grand-Prée.

Winslow issued a proclamation calling upon all the men to meet him at the village church on Sunday. There he was at the appointed hour with his two hundred and ninety men fully armed to meet the intended victims. Four hundred and eighteen men answered the call and assembled in the church. What was their consternation on hearing that they were prisoners, that all their property was confiscated, and that they were to be torn from their homes with their families. No resistance was possible as the men were unarmed. They were put for safe keeping on board four ships, and on the 8th of October the men, women and children were embarked. This was *le grand dérangement* of which their descendants, says l'abbé CASGRAIN, speak to this day. Winslow completed his work in December and shipped 2510 persons. Murray, Monkton and Handfield were equally successful and more than 6000 persons were violently expelled from the colony. A few managed to escape, although they were tracked like wild beasts. In order to compel them to surrender, the dwellings and even the churches were burnt and the crops were destroyed. The fugitives suffered frightfully and many women and children died of misery. In this scene of persecution we are glad to see the brave officer Boishébert defeat a party of English who were burning a church at Peticodiac. Unhappily, as already stated, no resistance could be made, and the unfortunates were huddled together like sheep on board the transports, to be scattered about all along the Atlantic coast among a hostile people speaking a language unknown to them and having a creed different from their own.

Who can imagine the feelings of these men and women when the ships started on the fatal journey and they threw a last glance at their once beautiful country, now made "desolate and bare!" How many ties of kindred and of love were rudely torn asunder! The families were not always on the same ship, and the father and mother were separated from their children, and many Evangelines never met their Gabriels. The order of expulsion was harsh and cruel, and it was executed with little regard for the most sacred feelings of the human heart.

We shall not follow the Acadians in their wanderings. Let us only state that their lot in the English colonies was generally a hard one. Very few remained where they had been transported. Many returned to their country after incredible sufferings, to be again expelled in 1762; some went to France, where they formed a settlement at Belle Isle; some went to the Antilles, and some at last found a true home in hospitable Louisiana. At the peace of 1763 a number of Acadians returned to Nova Scotia, and their descendants together with those of the inhabitants who had escaped from the persecution number now, according to l'abbé CASGRAIN, more than 130,000 souls. This fecundity is wonderful, and if we consider the tenacity of those people, their attachment to their families, to their country, to their religion, we may indeed say with the warm-hearted Canadian abbé: "The Acadians are as astonishing for their virtues as for their misfortunes." We now close this brief sketch of the ancestors, and proceed to a study of their descendants living in Louisiana.

## II.

MR. GAVARRÉ in his 'History of Louisiana,' says:

"Between the 1st of January and the 13th of May, 1765, about 650 Acadians had arrived at New Orleans, and from that town had been sent to form settlements in Attakapas and Opelousas under the command of Andry."

Many others of the unfortunate exiles came to Louisiana, some from the Antilles, but the greater part, in rude boats built by themselves, floated down the streams flowing into the Mississippi and reached New Orleans, where they expected to find the white banner of France. Two years before, however, the infamous treaty of Paris had been signed, and Louisiana now belonged to Spain. The Spaniards had not yet taken possession of the colony, and the French officials received most kindly the unhappy strangers. There they were on the levee of New Orleans with their wives and children, helpless, destitute, possessing only a few articles of wearing apparel, they who a few years before were prosperous farmers with comfortable homes and fertile fields. But at last their journey was ended and they were again to find a home and lands much more fertile than those which they had left. About fifty miles above New Orleans the Acadians gave their name to one of the parishes of Louisi-

ana, and the Acadian coast, now called St. James, was one of the first settlements made by the exiles. Later they spread all along the Mississippi River and the adjoining bayous, and their descendants are to be found in every parish of lower Louisiana. They form an important and useful part of our population, although many of them are as simple and ignorant as their ancestors of 1755. They are, however, generally honest and laborious, deeply religious and very much attached to the idiom of their fathers. Many rose to the highest position in the State and we have among us to-day elegant ladies and cultivated gentlemen belonging to the Acadian race. They are proud of their ancestors, and justly so, because if the latter were peasants, they were, at the same time, martyrs to their religious and patriotic feelings. If there ever was any prejudice against the Acadians among the descendants of the early colonists, it existed only among narrow-minded people and was not manifest.

Having thought of the Acadians and their dialect as an interesting subject to study, I determined to pay a visit to the Attakapas country made classic by the genius of LONGFELLOW. In the beginning of last September I left New Orleans at 7.30 a. m. by the Southern Pacific Railroad and arrived at St. Mary's Parish after a journey of five hours. Along the route the train passed through fields of tall sugar cane, yellow corn and golden rice. Every now and then we crossed a bayou, or a marsh or a forest. Shortly after leaving the city we reached "Bayou des Allemands" named for the German settlers who had been sent to America by the famous John Law. In the middle of the bayou is an island covered with trees and briers, on which is a hut which serves as a hunting lodge for the sportsmen, whose canoes for duck-shooting are to be seen everywhere. Trees grow to the edge of the water of all our bayous and render the smallest stream picturesque.

After passing another beautiful stream, Bayou Boeuf, we see a few of the Indian mounds which are so interesting to the archaeologist and the ethnologist, and at Morgan City, we cross the wide and turbid Atchafalaya, the rival of the Mississippi, and which threatens, if not curbed by artificial means, to divert the waters of the great river from its present channel.

A few miles after passing Morgan City I leave the train and am soon on a plantation situated on both sides of the Tèche.

After dinner I take my little nephews with me and we go to the Bayou. There is in front of the house a drawbridge which is opened every time a boat or raft passes. We sit on the bridge and I look on the waters flowing beneath and I can hardly see the direction of the current. A few months before the Bayou had been a torrent overflowing its left bank. St. Mary's Parish is one of the most prosperous in Louisiana and everywhere there are central sugar factories with the most modern appliances, the powerful mills, or the diffusion process, and through this busy scene of progress flow the tranquil waters of the Tèche, its banks covered with moss grown live oaks. Here is the same spectacle which the poet has so admirably described. It is civilization now, but side by side with the primeval forest. Under the stately oaks the children run and play while I lie upon the grass and meditate. My thoughts return to the past and I imagine what must have been the feelings of the Acadians when they saw for the first time in 1765 the beautiful Attakapas country.

Not far from the plantation where I visited, is a village called Charenton. It is but a hamlet, but it possesses a church and a convent of nuns. The good sisters of St. Joseph have established a school for girls which does great good to the neighborhood. The mother superior, a very agreeable and intelligent lady, is a descendant of the Acadians. Very near the village is a settlement of Indians. I observed them with curiosity, as they are the sole remnant of the Attakapas tribe, the fierce man-eaters. Some of the squaws are handsome, and the men have the real Indian type, although I am told that the tribe is rapidly disappearing and mingling with the negroes. The women make very pretty reed cane baskets, quite different in design from those which the Choctaws sell at the French market in New Orleans; the men cultivate a little patch of ground and sell fish and game. One hundred years ago the Indians were numerous on the Tèche; they seem to have melted away without being molested. The mere contact of civilization was sufficient to cause them to vanish. It seems to have been an inevitable destiny and we may say in the words of VICTOR HUGO:

"La chose simplement d'elle-même arriva  
Comme la nuit se fait lorsque le jour s'en va."

Two miles from Charenton is the Grand Lac which I desired very much to see, so one morning at day break I started in a

light buggy with the oldest of my nephews, a Sophomore of Tulane University. There is in reality no route leading to the lake; we had to pass for several miles through a forest on the bank of the Tèche and it gave me great pleasure to see the bayou where it appeared most wild. After a ride of two hours we left the shore of the Tèche and turning toward the interior we soon arrived at the lake. I felt delighted at the sight: before us stretched the blue waters, which a light breeze caused to undulate gently, and in the distance could be seen the sails of two schooners which seemed to be the wings of marine birds skimming the surface of the waves. All around the lake is a forest and on the trees we could see the cardinal bird with his scarlet robe, the jay bird with his silver and blue jacket, the black bird with his golden epaulets, and what pleased me most, numberless mocking birds, those admirable songsters, which the impudent English sparrow is rapidly driving away from our Southern land.

Being so near the Atchafalaya, the Grand Lac is liable to overflows and, last spring, its waters inundated a large extent of country. A levee made in great part with shells has been erected by the owner of the plantation immediately adjoining the lake, and as there are large oak trees on the bank, the place is a favorite resort in summer for pleasure seekers. While we were crossing a little bayou by means of a tree which the wind had thrown down and which served as a suspended bridge, we saw an old Indian on the other side. He appeared to us as the spirit of the lake summoned to protect it from the pale face, and already our imagination was taking its flight toward fairy land when we were suddenly brought back to reality by the voice of the red man who was speaking to us in English. Never did our national idiom appear to me more prosaic than in the mouth of this descendant of the Attakapas. We hastened to leave him and turned our eyes again towards the lake. Here my mind reverted to another scene and events long past presented themselves to me. In the year 1862, after the fall of New Orleans, our plantation, being on the Mississippi, fifty-seven miles from the city, my father thought that it would be more prudent to put his family out of the reach of the invading army and he sent us to St. Mary's parish where there was a Confederate army to protect the Attakapas country. After a few months, however, the

Federals spread over the country and it was thought advisable that we should return home. My brother, aged seventeen, enlisted as a Confederate soldier in the Trans-Mississippi department, and my father started with the younger children on the return journey. We embarked in two large skiffs, with two Indians in each one as oarsmen, and we went down the Tèche. The trip was most pleasant to me as we passed through numberless bayous, stopping at night at the houses of friends, and taking our meals during the day under the shade of some large tree. I have no recollection of the route, which ended only at the mouth of Bayou Plaquemines, in Iberville Parish, where there were carriages to take us home, but although only six years old at the time, I shall never forget the anxiety of my father, when on entering the Grand Lac, the booming of a cannon was heard. It was thought to be a Federal gun-boat and our Indians were ordered to row most diligently. Twenty-eight years had passed since I had crossed the Grand Lac as a fugitive, but yet on that September morning of 1890 I thought I heard still the voice of our devoted father encouraging his little children with his tender words of love.

While in St. Mary I had occasion to visit a number of planters who received me very kindly and who did all in their power to help me in my work. They introduced me to some Acadians and communicated to me a few characteristic expressions of the Acadian language. I was, however, anxious to see St. Martinsville, and after promising to return to St. Mary, I took the train and went to the oldest town on the Tèche. It was with real pleasure that I started on my journey; I had never gone to that part of Louisiana before and everything was new to me. I passed on my way Jeanerette and New Iberia in Iberia Parish. They are both thriving towns, the latter especially, on account of its proximity to the celebrated salt mines on Avery's Island. It has a handsome Catholic church, an elegant public high school and some beautiful private residences. The following extract from Judge MARTIN'S 'History of Louisiana' gives a very good idea of the geography of the Tèche country:

"The Tèche has its source in the prairies, in the upper part of the settlements of Opelousas, and during the season of high water, flows partially into the Courtableau. As it enters the settlements of Attakapas, it receives from the right side bayou Fuselier, which bayou Bourbeux connects with Vermilion river.

A little more than twenty miles farther, it passes before the town of St. Martinsville and reaches, fifteen miles after, the spot on which the Spaniards, soon after the cession, made a vain attempt to establish a city, to which the name of New Iberia was destined: twenty miles from the mouth of the Tèche, is the town of Franklin."

I may add here that the Tèche becomes a noble river shortly before mingling its waters with those of the rapid Atchafalaya. From Jeanerette to New Iberia the fields presented the same beautiful crops of cane, rice and corn which I had seen along the route from New Orleans, but after passing New Iberia, cotton begins to be seen, and I noticed in one patch of ground the curious fact of our four great staples growing side by side, cane, cotton, rice and corn. Such is the wonderful fertility of our soil.

St. Martinsville does not lie on the Southern Pacific Railroad and it is only lately that it has been connected with the main line by a branch leading to the Tèche. This may account for the stagnation of business in the town, which before the war was very prosperous. I had letters of introduction to several distinguished gentlemen, but I saw on arriving in that Creole town that a Creole needed no credentials to be well-received. I found myself among friends, I may say, among relations, as all the persons I met knew my family and I knew theirs. French is essentially the language of the inhabitants and it is well spoken by the educated class. The latter speak English also, but the lower class speak the Acadian French mixed with the Creole patois and a little English. In the interior settlements (*au large*) little or no English at all is spoken, and at Breaux Bridge, in St. Martin Parish, and in the adjoining parish of Lafayette, French is taught together with English in the public schools. Although we desire to see every child in Louisiana speak English we wish every one to speak French also, and I was very glad to see how the people of St. Martin are attached to their French. Among those who have done the most to encourage the study of French in his parish is Mr. FÉLIX VOORHIES, a descendant on his mother's side, of an old Acadian family. He has established a dramatic society for which he has written several charming comedies, and although he writes elegant French he is perfectly familiar with the Acadian dialect. I am deeply indebted to him for the interest he took in my work and the help he kindly gave me.



There is but one hotel in St. Martinsville; it is a large house with a wide gallery and massive brick columns. Everything is as in ante-bellum days; no register awaits the names of the guests, and the owner seems to have implicit confidence in the honesty of his boarders. As the criminal court was in session the members of the jury were taking their dinner at the hotel when I arrived. There being no place at the table for me I was given a comfortable rocking chair and I sat in the dining room during the dinner of the jurors. As several of them were Acadians I listened very attentively to their conversation and took notes while they were speaking. All of them spoke French, but the influence of English on their French was sometimes apparent. One of them speaking of an important criminal case said to the others: vous serez tous lockés (locked up) ce soir. Another, to express his contempt of the argument of a lawyer, said: ça, ç'a n'a pas grand fion avé moué, that does not produce much effect on me, and his friend replied: il aura un bon bout (pronounced *boute*) encore avec cette affaire. Although I was very hungry I was sorry to see the jurors leave the table to go to the court house to be *lockés*.

After dinner I took a walk over the town and never have I seen a more quiet and orderly place and one where there are so few bar-rooms. The life in that old Creole town reminded me of *autrefois*, as depicted to me many times by my aged friends. There was not much animation in business, but order and decency prevailed everywhere and the people were uniformly affable and polite. I spent the evening very pleasantly with my host, his wife and his grandmother, conversing with the old lady about the past.

I awoke very early the next morning, and on opening the window of my room I saw a pretty sight: the bayou was just beneath, its waters green with water plants and rushes and in the distance, a prairie above which was rising resplendent a September sun. A knock was heard at the door, and answering it I found a little negro girl bringing me a cup of real Creole coffee.

At a short distance from the hotel is the church, on the green before which stands the statue of the last curate, Father Jan who died an octogenarian, beloved by his parishioners. The present priest, Father Langlois, is a botanist of great merit who

has made important discoveries in the flora of Louisiana. He is a corresponding member of l'Athénée Louisianais, and I determined to pay him a visit. He received me very kindly and showed me his admirable botanical collections. I asked his permission to look over the church register, and on turning to the year 1765 I saw the record of the first child born of Acadian parents in St. Martin, probably the first born in Louisiana. I give here the exact copy, with the original spelling and punctuation as per certified copy kindly made for me by l'abbé Langlois :

obiit  
16 ejusdem  
mensis  
f. jean  
fran,ois

" Lan mille Sept cent soixante cinq le onze may je p<sup>re</sup>  
capucin Missionnaire apostolique curé de la n<sup>elle</sup> accadie  
soussigné, ay Baptisé avec les les ceremonies ordinaires  
de l'église marguerite anne née la veille de legitime  
Mariage d'olivier thibaudaut et de magdelaine Broussard  
ses pere et mere le parrain a esté René trahan, et la Mar-  
raine Marie thibaudaut qui ont déclaré ne savoir signer de  
ce requis selon l'ordonnance aux attakapas les jours et  
an que dessus

(signé) f. jean francois c. curé  
Masse  
Anôyu "

Olivier Thibaudaut, the father of the little girl born in 1765, was a descendant of the celebrated meunier Thibaudaux, seigneur de Chipody in Acadia in Poutrincourt's time. The family is exceedingly numerous in Louisiana and they have given their name to one of our towns on Bayou Lafourche. One of the Thibodaux was President of the Senate in 1824 and was acting Governor for a few weeks, after the resignation of Governor Robertson. The Broussards, the family of Olivier Thibodaut's wife, are also very numerous in the State. Thibodaux, Broussard, Landry, Leblanc and Bourgeois are the largest families in Louisiana of Acadian descent.

In the register of St. Martin church I saw also the name of a distinguished Louisianian, a professor in the Oratorian order in France and curate of St. Martin for many years. ETIENNE VIEL translated in beautiful Latin verse, the twenty-four books of FÉNELON'S 'Télémaque.' Louisiana may well be proud of a writer of whom BARTHÉLEMY, the author of the 'Némésis,' has said :

" Viel, qui de Fénelon virgilisa la prose."

There being such vast prairies in the Attakapas the Acadian settlers compared them with the wide expanse of the Ocean and

applied to them many nautical terms. They say *aller au large*, or *mettre à la voile* when they start to cross the prairie, and an island is, in their language, a piece of wooded ground in the prairie. I was shown *l'île des Cypres* while in St. Martin. It is in a prairie which is not far from the Grand Bois, an immense forest which begins in the Attakapas country and extends as far as the Arkansas line. In the Grand Bois, near St. Martinsville, are a number of lakes of which one, lake Catahoulou, is two and a-half miles long and three-fourths of a mile wide. It is one hundred and ten feet deep and is said to be beautiful. It is a great place for hunting and fishing but is full of alligators and gar fish. I was shown an Acadian who, being in a canoe on a fishing excursion, was followed by a gar fish about twelve feet long. He seized an opportunity and jumped on the back of the fish which dived with him to the bottom of the lake. On arising from the water our hero said to his terrified companions: "now, he will not return." This individual was a real type and his conversation was very instructive in its quaintness.

St. Martinsville was the home of a true hero, Alcibiade De Blanc, ex-justice of our Supreme Court. It was he who started the White League movement which was to save Louisiana from carpet-bag and negro rule. Not far from the town in Lafayette Parish lived another true and chivalric Louisianian, Alexandre Mouton, ex-Governor and United States Senator, who was the son of an Acadian exile. He died lately at a very advanced age, and Louisiana could but bless the English for sending her a race that could produce such men as the Governor and his son, the valiant general who fell a victor at Mansfield.

The eminent men that have arisen among the Acadians in Louisiana show what good elements there are in that race, but unfortunately, they are, as a rule, lacking in ambition. They are laborious, but they appear to be satisfied, if by cultivating their patch of ground with their sons, they manage to live with a little comfort. The mother and daughters attend to the household duties and weave that excellent fabric called the *cotonnade*. The greatest defect of the Acadians is the little interest they take in education: a great many are completely illiterate. As the public school system progresses, education will spread gradually among them, and being an intelligent race they will produce many men like Alexandre Mouton. Education will, of course, destroy their dialect, so that the work of studying their peculiar customs and language must not be long delayed.

On Sunday, September 21st, I went to church where I saw the whole population of the town and after bidding adieu to my newly-made friends, I left St. Martinsville where I had met kind gentlemen and fair ladies, taking with me a good stock of Acadian expressions. A few hours later I was again in St. Mary's Parish. I wished this time to live in the prairie where I thought there would be a better chance of observing the Acadians. The prairie is now entirely cultivated around Jeanerette and is dotted everywhere with the cottages of the small farmers and with the comfortable houses of the large planters. For a week I roamed all over the country with some friends who were kind enough to take me to the places of interest and to the persons who might help me in my work.

Having heard that every Saturday evening there was a ball in the prairie, I requested one of my friends to take me to see one. We arrived at eight o'clock, but already the ball had begun. In the yard were vehicles of all sorts, but three-mule carts were most numerous. The ball room was a large hall with galleries all around it. When we entered it was crowded with persons dancing to the music of three fiddles. I was astonished to see that nothing was asked for entrance, but I was told that any white person decently dressed could come in. The man giving the entertainment derived his profits from the sale of refreshments. My friend, a wealthy young planter, born in the neighborhood, introduced me to many persons and I had a good chance to hear the Acadian dialect, as everybody there belonged to the Acadian race. I asked a pleasant looking man: "*Votre fille est-elle ici?*" He corrected me by replying: "*Oui, ma demoiselle est là.*" However, he did not say *mes messieurs* for his sons but spoke of them as *mes garçons*, although he showed me me his *dame*. We went together to the refreshment room where were beer and lemonade, but I observed that the favorite drink was black coffee, which indeed was excellent. At midnight supper was served; it was chicken gombo with rice, the national Creole dish.

Most of the men appeared uncouth and awkward, but the young girls were really charming. They were elegant, well-dressed and exceedingly handsome. They had large and soft black eyes and beautiful black hair. Seeing how well they looked I was astonished and grieved to hear that probably very

few of them could read or write. On listening to the conversation I could easily see that they had no education. French was spoken by all, but occasionally English was heard.

After supper my friend asked me if I wanted to see *le parc aux petits*. I followed him without knowing what he meant and he took me to a room adjoining the dancing hall, where I saw a number of little children thrown on a bed and sleeping. The mothers who accompanied their daughters had left the little ones in the *parc aux petits* before passing to the dancing room, where I saw them the whole evening assembled together in one corner of the hall and watching over their daughters. *Le parc aux petits* interested me very much, but I found the gambling room stranger still. There were about a dozen men at a table playing cards. One lamp suspended from the ceiling threw a dim light upon the players who appeared at first sight very wild, with their broad brimmed felt hats on their heads and their long untrimmed sun burnt faces. There was, however, a kindly expression on every face, and everything was so quiet that I saw that the men were not professional gamblers. I saw the latter a little later, in a barn near by where they had taken refuge. About half a dozen men, playing on a rough board by the light of two candles. I understood that these were the black sheep of the crowd and we merely cast a glance at them.

I was desirous to see the end of the ball, but having been told that the break-up would only take place at four or five o'clock in the morning, we went away at one o'clock. I was well-pleased with my evening and I admired the perfect order that reigned, considering that it was a public affair and open to all who wished to come, without any entrance fee. My friend told me that when the dance was over the musicians would rise, and going out in the yard would fire several pistol shots in the air, crying out at the same time: *le bal est fini*.

The names of the children in Acadian families are quite as strange as the old biblical names among the early puritans, but much more harmonious. For instance, in one family the boy was called Duradon, and his five sisters answered to the names of Elfige, Enyoné, Méridié, Ozéina and Fronie. A father who had a musical ear called his sons, Valmir, Valmore, Valsin, Valcour and Valérien, while another, with a tincture of the classics, called his boy Deus, and his daughter Déussa.

All the Acadians are great riders and they and their little ponies never seem to be tired. They often have exciting races. Living is very cheap in the prairie and the small farmers produce on their farms almost everything they use. At the stores they exchange eggs and hens for city goods.

Several farmers in the prairie still have sugar houses with the old-fashioned mill, three perpendicular rollers turned by mules or horses. They have some means, but are so much attached to the old ways that they will not change. It will not be long, however, before the younger generation replaces the antiquated mill with the wonderful modern inventions. The Acadians are an intelligent, peaceful and honest population; they are beginning to improve, indeed many of them, as already stated, have been distinguished, but as yet too many are without education. Let all Louisianians take to heart the cause of education and make a crusade against ignorance in our country parishes!

Before leaving the prairie I took advantage of my proximity to the Gulf to pay a visit to Côte Blanche. The coast of Louisiana is flat, but in the Attakapas country five islands or elevations break the monotony. These are rugged and abrupt and present some beautiful scenes. A few miles from the prairie is a forest called Cypremort; it is being cleared, and the land is admirably adapted to sugar cane. The road leading to Côte Blanche passes for three miles through the forest and along Cypremort Bayou, which is so shallow that large trees grow in it and the water merely trickles around them. On leaving the wood we enter on a trembling prairie over which a road has been built, and we soon reach Côte Blanche. It is called an island, because on one side is the gulf and on the others is the trembling prairie. We ascended a bluff about one hundred feet high and beheld an enchanting scene. In the rear was the wood which we had just left, stretching like a curtain around the prairie, to the right and to the left were a number of hills, one of which was one hundred and fifty-seven feet high, covered with tall cane waving its green lances in the air, while in front of us stood the sugar house with large brick chimneys, the white house of the owner of the place, the small cottages of the negroes on both sides of a wide road, and a little farther the blue waters of the Gulf. I approached the edge of the bluff, and as I looked at the waves dashing against the shore and at the

sun slowly setting in a cloudless sky, I exclaimed: "Lawrence, destroyer of the Acadian homes, your cruelty has failed. This beautiful country was awaiting your victims. We have here no Bay of Fundy with its immense tides, no rocks, no snow, but we have a land picturesque and wonderfully fertile, a land where men are free, *our* Louisiana is better than *your* Acadia!"

### III.

I am indebted in part for the list of proverbs and curious sayings I shall offer to the Hon. FELIX VOORHIES, of St. Martinsville, who made the following interesting remarks to me about the Acadian dialect:

"Each locality has its peculiar patois, thus at the upper limit of our parish, one uses expressions which are never heard at the lower limit. The dialect in Lafourche differs essentially from that which is in use in St. Martin, at Avoyelles or on the Vermillion Bayou."

The remarks of Mr. VOORHIES are correct as I have myself observed, and they may apply with equal truth to the patois in France, where differences are found in the speech of the peasants living within the same dialect boundaries. Local influences have always modified the language of uneducated people, even when they belonged to the same race; political influences have also been very powerful, for instance, the more or less complete subjugation of the conquered by the conquerors. The difference of races, however, is the greatest cause of the different dialects.

Just as the Latin gave rise to the eight Romance tongues, the *langue d'oïl* was divided into different dialects, due in great part to the difference of races in the provinces of the north of France. In the same way we may account for some of the variations in the Acadian dialect of Louisiana. Canada and Acadia were settled mainly by emigrants from Normandy, Poitou, Aunis, Brittany and Picardy, with a few from Paris. The dialectical peculiarities of the ancestors may still be found, to a certain extent, among the descendants, although they must have been very much weakened by long residence in America. The constant intermarriage of people whose fathers were from different provinces tended certainly to erase the peculiarities of speech, and at the time of the dispersion of the Acadians in 1755, their

language must have been nearly uniform. I should, therefore, arrive at the conclusion that the differences in the Acadian dialect in Louisiana are due more to local influences than to the provincial peculiarities of speech of the Norman or West France ancestors. The English language has naturally exerted a great influence on the Louisiana Acadian patois, and so have the Spanish and Creole patois, producing thus a very interesting speech mixture. The dialect by contact with foreign languages has lost somewhat of its simplicity, observes Mr. VOORHIES, but it has gained in originality. The following expressions, of which some are very quaint and picturesque, bear out the truth of the above assertion. As I intend to continue my studies of the Acadian dialect in the different localities, so as to be able, by a study of the peculiarities, to arrive at a better understanding of the whole subject, I shall indicate from what parish the different specimens are taken.

1. *From the Parish of St. Martin.*

*Roupiller*, sonmeiller, from *roupille*, Spanish *ropilla*, diminutive of *ropa*. In connection with this word it is proper to state that the Acadians sometimes use expressions which are in reality good French, but not in common use.

*Se galancer*, corruption of *se balancer*.

*Pionter*, ronfler par saccades. Probably a corruption of *pioncer* in the argot.

*Un homme veule*, un homme faible. *Veule* like *roupiller* is found in LITTRÉ but is seldom used.

*Un chemin méchant*, un chemin boueux. A curious use of *méchant*, but which any one can understand who has seen the hard, sticky mud in the prairies.

*Dans les Fordoches*, dans la misère, dans l'embarras. Les Fordoches, a remote settlement.

*Rifler la mort*, to be in danger of death. *Rifler*, to pass very near something.

*Viretappe*, a slap with the back of the hand.

*Blêmezir*, corruption of *blémir*.

*Tripe épurée*, a very lean person. Vulgar but expressive.

*Je te garde un p'tit de ma chienne*, tu me payeras cela, you will answer for that.

*Un plein de soupe*, a greedy man.

*Un carencro*, a great meat eater.

*Poser la chique et faire le mort*, demeurer coi. A man must be quite disconcerted to stop chewing and lay down his tobacco without saying a word.

*Charrer*, to converse. Very much used. See 'Mireio,' vi :

"Et tout en fasent la charrado."

*Fendre son garganna*, to beat some one. *Garganna* from Spanish *garganta*.

*Un bengale*, a man to be feared. From *tigre du Bengale*.



The Acadians use the following expressions borrowed from the Creole patois :

*Mon gardemanger*, the stomach.

*Mon tendé*, the ear.

*Mon senti*, the nose.

*Mon oi clair*, the eye.

*Faire chiquer poteau*, to prevent a young man from dancing with a young girl.

*Y a pas passé tantôt*, there must be no delay, let the matter be settled immediately.

*Un candi*, a man without energy, as soft as candy.

*Un guimé*, a young cock from the Eng. *game*.

*Garion*, a stallion. (See Eng. and Scotch *garran* and *garron* a gelding, a work horse.)

*Badjeuler*, to speak loud, from *gueule*, pronounced *djeule*.

*Mariocher*, to live in concubinage.

*Cheval des chemins*, a horse which ambles.

*Virer de l'œil*, to die. The word *virer*, to turn, is very common.

It is used in many compounds : *vire-mouches*, the tail, *vire-chiens*, the horns of a cow.

*Un beau tchoc*, a fine fellow (ironically). *Tchoc* probably from *coq*.

*Jour pour clair*, *Zherbe*, to flee. Used as an order.

*Une romaine*, a fine dress.

*Flanquer un veu-x-tu couri*, to give a good beating, to make him run.

*Dans les poux de bois*, same as *dans les Fordoches*, to be in distress.

*Tailler dans le gingas*, to lie.

*Couper la peau chatoui*, to exaggerate. *Chatoui*, the raccoon.

*Des racatchas*, long spurs. (Fr. *raca*, Provençal *racca*, a worthless horse. DIEZ, 'Etymologisches Wörterbuch.')

*Déchirer la couverture en deux*, to fall out with some one, corresponding to *rompre la paille*.

*Un gros dos*, a rich man.

*Faire la djeule douce*, to play the hypocrite.

*Un grand tinguélingue*, a tall, awkward fellow.

*Une catin*, a doll ; as in the Creole patois.

*Mettre au parc*, or *parquer des animaux*, to take them from the prairie and place them within enclosures. *Mettre au corail*, is also frequent, from Spanish *corral*.

*Une châtime*, a woman with light hair (cheveux châtain).

*Une germine*, a first cousin.

*Tonner les moutons*, corruption of *tondre*.

*Crier pour la pirogue*, to call for help. Often used while playing cards. From the language of hunters.

*Fendre son biscuit*, *Graisser sa caloquinte*, to beat.

*Claion*, a gate, probably from French *claire*, "old French *cloie*, Provençal *clada*, Middle Lat. *clida* and *chia*, diminutive *clerella*. Of Celtic origin." (DIEZ, 'Etymologisches Wörterbuch.')

*Hucher*, to call in a loud voice, from "hucar, Provençal *ucar* and *uchar*, Picard *huquer*, piem. *uchè*. From *hucher* comes *huchet*, hunter's horn. Norman *houter*, English *hoot*." (DIEZ, 'Etymologisches Wörterbuch.')

*Monte sur le claion et huche-les*, is often heard.

*Une galline*, a game cock, from Spanish *gallina*.

*Une bocotte*, a small woman, fat and not elegant.

*Etre sans réserve*, to be ready for the fight.

*Le passer au carlet*, to beat him.

With regard to the fondness of the Acadians for nautical terms referred to above, the following lines sent me by Mr. VOORHIES on the subject are very interesting :

"Ils vous diront : En *gagnant le large*, vous aurez à votre gauche une *île* que vous *côtierez*. Vous verrez un grand bois dans le lointain—quand vous aurez *navigué* une bonne partie de la journée, vous arriverez à ce bois dans l'*anse* x, y, ou z. Il y a là une maison ; vous n'aurez qu'à *hêler*, et un tel viendra vous recevoir. Si vous pouvez continuer, il vous *pilotera* dans ce bois, autrement vous n'aurez qu'à *virer* de bord et revenir ici."

## II. From the Parish of St. Mary.

*L'anse* is the prairie advancing in the wood like a small bay.

*Il a plongé*, he gave way (he 'dived') through fear.

*Haler*, to pull. Much more common than *tirer*.

*Chapoter*, to whittle a piece of wood ; corruption of Eng. chip.

*Jaboroc*, a lantern.

*Claion*, not only in meaning of gate, as in St. Martin, but synonymous with *parc* explained above.

*Mialer*, to weep, from *miauler*. *L'enfant miale*.

*Mon cachembau*, my pipe. From Provençal Cachimbau. (See 'Mirèio,' xii.)

*Avoir le respire court et le discours égaré*, to be dying.

*Fortoyer*, to swim.

*Comportement d'un cheval*, the gait of a horse.

*Faire chaudière ensemble*, to marry.

*Patcharac ici, patcharac là* to strike right and left, probably from *patatras*.

*Tchicadence*, mèche de fouet.

*Se pimper*, to dress oneself well, from adj. *pimant*.

*Ah! la guinche*. Ah! the disagreeable woman, from *grincheux*.

*Du fard*, for *la farce*.

*Les agrès*, the harness. Another nautical term.

*Un fouyon*, a finger sore, probably from *fouiller*, the sore being deep enough to be dug into.

*Gréminer la terre*, to pulverise the ground.

*Terliboucher*, to laugh.

*Les éclèzes*, lightning.

*Cailler*, to back out in a fight, to shrink, as the milk on becoming clabber.

*Une lionnèze*, a lioness, from the English.

*Garoché*, to whip, probably another nautical word, from *garchoir*, cordage.

*La routine*, the road. The expression, *Prends ta routine à volonté*, is to dismiss some one.

*Une balleuse*, a dancer, from *bal*, but reminds us of old French *baler*.

*Faire sa crévèson*, to die.

*Desselle-toi que je te monte*, *Enlève ta souldèze que je te monte*, prepare for a fight.

*Cela fait zir!* It makes one shiver, it is astonishing. A common exclamation.

*Une berce*, a rocking chair. { Both words may perhaps be curious  
examples of the shortening of words so  
common in a patois. Or are they from  
O. Fr. *bars* and Lat. *mors-us*?

*Un morce*, a piece.

*Embancher*, to sit together on a bench.

*Ça quine*, it is progressing : from *quine* in a game.

- Macorne*, marriage. An Acadian called Charles, going to the marriage of the daughter of another Charles, said: *J' vas à la macorne à la fille à locaille*.  
*Chu*, in common use for *lembé*. The following expression was heard at the house of an Acadian: *Qu'a qu'alle a qu'a crie?—Alle a qu'alle a chu*.  
*Un branle*, a cradle. A good word, as the cradle used to hang from the ceiling of the room.  
*Contre-ceinture*, a ditch.  
*Des cigales*, corn shucks; a corruption from *cigars*, as the shucks have somewhat the shape of a cigar.  
*Barrière en péline*, a fence with palings.

## PHONETICS.\*

- a*—pronounced generally A and a as in French, but the tendency is to lay much stress upon the A and to make it à. The a is often changed into o, as in the Creole patois, *papa, moman*.  
*e*—the *ə* is generally lost; the E often becomes a: *chare* for *chère*, *alle* for *elle*; Noal for *Noël*; e remains; *ə* becomes u: *mesure*, becomes *mutsure*.  
*i*—remains, or has the sound of iL in *fiote, lion, pion*.  
*o*—the O hardly exists, *chose* and *côte*, being both pronounced *chōse* and *cōte*.  
*u*—pronounced *ə*: *une* becomes *əne*.  
*y*—has the sound of L in *pays, maïs*.  
*ai*—has the long sound in *vrai* (vrè).  
*oi*—has kept in many words the Norman WE in *moi, Illinois, toi*, etc. pronounced also e: *froid* becomes *fred*; *refroidir* becomes *fredir*.  
*becomes* sometimes UAN: *moi* often pronounced mUAN.  
*au*—pronounced *ə*, *povre*.  
*eu*—becomes u: *Eugène, Europe* become *ugène urope*.  
*ou*—becomes sometimes o: *où est-ce?* pronounced *o est-ce?*  
*un*—the n of the nasal is heard and the *un* often becomes *æN*.  
*c*—pronounced very often tch: *curé* (tchuré).  
*d*—becomes dj: *Dieu* (Djeu). At end of word sounds like t as in *quand* followed by a consonant: *quand* (*quante le ferez-vous?*).  
*f*—always pronounced at end of word *nerfs, oeufs*, etc.  
*h*—The h aspirate hardly exists: *des zharicots, des zhéros*, etc.  
*j*—sometimes z, *Zozé* for *Joseph*.  
*l*—often dropped: *i va* for *il va*; the L always pronounced like y.  
*n*—sometimes ñ: *manière*.  
*q*—always pronounced in *cing*.  
*r*—very often dropped: *pou* for *pour, jou* for *jour*, etc.; by a curious transformation *recette* becomes *arcette*, *prenez* becomes *pernez*.  
*s*—pronounced at end of word: *alors* becomes *alorse*; changed into *r*: *tant pis* becomes *tant pire*.  
*t*—often not pronounced: *piasse* for *piastre*.  
*x*—pronounced like s at end of word: *eusse, ceuse, deusse, sisse, disse* for *eux, ceux, deux, six, dix*.  
*z*—is sometimes replaced by j: *Jéron* for *Zéron*.

With regard to the parts of speech there is little to observe in the Acadian dialect; there is, of course, a great deal of contrac-

\* The Phonetic signs are from PASSY's 'Les Sons du Français.'

tion, of abbreviation, as in the language of all uneducated people: *j'va, j't'vois, c'te femme*, etc. The *liaison* with the *s* and *t* is generally incorrect; the *t* being pronounced like *z*, and the *s*, though more rarely, like *t*: *un gros-t-homme*. On account of the *liaison* which is much more frequent in the dialect than in the French, the hiatus is almost unknown in the former.

The peculiar part of the syntax of the Acadian is the use of the pronoun of the first person singular with a plural verb: *j'étion, j'avions* and often that same form of the verb used with the pronouns of the third person: *il étions, ils étions*. Instead of *j'avons* the contracted form *j'ons* is frequent. The neuter verbs such as *aller, partir, sortir*, etc., are usually conjugated with *avoir*. The reflexive verbs have generally dropped the auxiliary *être*.

The formation of nouns from verbs is common as in French. Mr. VOORHIES calls my attention to two interesting words: *Une pèse* from *peser*, *une trompe (une erreur)* from *se tromper*. I refer briefly here to the peculiarities of the dialect, as in the longer specimens given below the points of interest will be fully explained.

The two following letters are interesting not only as specimens of the dialect, but also with regard to folklore, as the customs and manners of the Acadians are described. I am indebted principally for the subject matter to Mr. ZÉNON DE MORUELLE, formerly of Pointe Coupée Parish, whose valuable suggestions with regard to writing the dialect I also desire to acknowledge.

## PREMIÈRE LETTRE.

*Bayou Choupique, le 5 Novembre 1890.*

MON CHER MUSSIEU PHILOGUE,

D'abord l'public s'a intéressé à connaitre notre histoire, mouan <sup>1</sup> j'va dire tout ça j'connais et pi <sup>2</sup> les autres vont conter ça ils savions. <sup>3</sup> Pou ça je connais, j'ai toujours attendu <sup>4</sup> dire que les premiers Cadiens qu'a venu icite étions arrivés du Nord par le Mississippi. Ils venions des Illinoués et s'étions éparpillés tout le long du fleuve et ceuze <sup>5</sup> qu'a quitté la grand bande avions arrêté côté nous autres. Ils étions tous des chasseurs et des coureurs des bois. La beauté des chauvagesses les avions tentés; ça fait y en a plein dans eux autres qui s'avions marié avec ces filles des bois. Mouan j'en connais plein des familles icite qu'a du sang chauvage et même qu'ils étions bien fiers de

<sup>1</sup> *Moi.*      <sup>2</sup> *Puis.*

<sup>3</sup> The first person plural of the verb used with pronouns of first person sing. and third pers. pl.

<sup>4</sup> *Entendu.*      <sup>5</sup> *Ceux.*

descendre des premiers habitants ; i<sup>6</sup> s'disions les seuls vrais Américains. Pour lors donc eune fois établis icite tous ces gaillards-là s'avions mis à travailler dur ; et pi i s'étions bâti des cabanes et avions défréchi<sup>7</sup> et netteyé d'la terre et chacun dans eux autres a eu eune désert<sup>8</sup> pou cultiver du mais, du tabac, de l'indigo, et boucoup plus tard du coton et pi ensuite a venu la canne et ensuite le riz.

Nous grands-popas avions eu boucoup des pitits. Ça nie fait jongler dans mon jeune temps, quand ma pauvre définte moman me faisait carder du coton pou faire la cotonnade ; les fils étions tindus<sup>9</sup> bleus ou rouges. Alors on avait des bien jolies tchulottes et des véreuses<sup>10</sup> pou aller vous promener l'dimanche. On avait été d'uparavant à la messe pou apprendre le catéchime avec le tchuré et pi quand on était paré<sup>11</sup> on faisait sa première communion. Oh ! mais c'était eune beau jour, on sentait qu'on était légère comme une plume. A rien m'aurait pas tenté pou faire eune péché, a rien aurait pu me faire virer<sup>12</sup> de bord et prendre eune mauvais chemin comme les mauvais garniments.

Aussitôt on était assez grand pou travailler la terre, on soignait les bêtes. Notre popa nous donnait toujours eune tite taure<sup>13</sup> pour commencer et au bout de quéque temps alle<sup>14</sup> avait un veau, ça fait que chacun dans nous autres avait un p'tit commencement pou nous marier.

Nous autres dans la campagne on se mariait jeune. On courtisait les filles et eune fois un garçon avait choisi sa prétendue, la noce tardait pas boucoup. Oh ! mais du Djiab si on s'amusait pas bien mieux qu'à c't' heure. A eune noce ou eune bal on dansait des rigodons, et c'était si tentant que les violoniers mêmes quittaient leur violon et se mettaient à corcobier comme les autres. Ah ! tu peux guetter<sup>15</sup> va, c'était pas comme à c't'heure, non. Parlez-moi des autres fois, oui. A présent à n'importe qui temps i dansions ; nous autres on dansait jusque quand la saison commençait à frédir, mais par exemple, quand le Mardi<sup>16</sup> Gras tombait un samedi, i avait pas de Catherine, <sup>17</sup> il fallait un bal. Dans les grand chaleurs on avait pas le temps, on travaillait trop boucoup dur a la charrue ; i fallait rabourer la terre, rechausser et déchausser l'mais et l'coton, et pi à la fin de l'été faire des mulons de foin et de paille. J'vous garantis on était souvent mal en position avec le soleil qui vous grillait la caloquinte, <sup>18</sup> les chouboulures, les maringouins, les bêtes rouges et les poux de bois. On avait pas même le temps de charrer <sup>19</sup> un peu comme disait nainaine <sup>20</sup> Soco.

Sitôt le soleil était couché fallait jongler à boire eune bonne tasse de lait et manger un peu de couche<sup>21</sup> couche et pi aller s'fourrer en bas le bère<sup>22</sup> pou dormir un peu et se lever à la barre du jour. Cré mille misères i avait des moments on fumait <sup>23</sup> un vilain coton ; surtout quand notre défint poua vivait. Il était toujours le premier deboute ; i fallait filer raide. Mais povre défint, le Bon Djeu l'a pris, et mouan même je suis après procher<sup>24</sup> côté le curé pou garder ses poules. Bon Djeu merci, au jour d'aujourd'hui tous mes pitits sont grands. Je leurs y ai donné tout ça j'avais, et comme i me reste plus arien, ça c'est juste que ça j'ai fait pour eux autres ils le faisons pou mouan.

6 *Ils*. 7 *Défriché*.

8 *Champ* : a curious expression. The word *désert* must have designated the prairies.

9 *Trints*. 10 *L'areuses*. 11 *Pr't*.

12 *V'rer de bord*, one of the nautical expressions so common among the Acadians.

13 *G'nisse*.

14 *Elle*.

15 *Tu peux guetter va* : You may say what you please.

16 *Quand le Mardi Gras tombait un samedi* : In carnival time.

17 *J'avait pas de Catherine* : It had to be done.

18 *La t'te*.

19 *Charrer*, to converse.

20 *Marraine*.

21 *La moustiquaire*.

22 *On fumait un vilain coton*, for *on filait* : We were in an embarrassing situation.

24 *Procher côté le curé pou garder ses poules* : I shall soon die ; I shall be in the cemetery to take care of the curate's chickens.

J'ai pas fait avec eux le partage à Montgomery. C'est dans le temps à d'Artaguet<sup>25</sup> que ce fameux lapin là vivait. C'était un gaillard qu'était plus coquin que bête; quand il allait à la chasse avec ses camarades comme il était fort comme eune cheval il commençait toujours par grogner faire semblant t'être en colère. I leur faisait eune bonne cache et quand il fallait partager le gibier il prenait tout et laissait la restant pou les autres. Ça fait depi ce temps-là nous autres ons dit toujours le partage à Montgomery.

Ma plume connaît galoper quéquefois dans l'passé, alle prend l'estampic,<sup>26</sup> mais je connais l'arrêter quand même je dois li mettre eune bridon. Comme je me sentions lasse j'va finir icite ma première lettre, et je vous promets, Mussieu, de vous écrire encore anvant le jour de Noal. On doit faire eune grand réveillon si vous voulez venir. On va se revoir plus tard.

Je vous salue de loin.

BATIS GROBBOEUF.

#### DEUXIÈME LETTRE.

*Bayou Choupique, le 12 Novembre, 1890.*

MUSSEU PHILOLOGUE,

Vons me disez comme ça dans vot' réponse que ma lettre vous avions fait bien du plaisir et pou je continue à vous conter les affaires des premiers Cadiens qu' étions venus icite. C'est jus au fur et à mesure j'écris que ça m' revient. Pour lors donc je vas tout vous dire tout ça je connais. P'ti brin<sup>27</sup> par p'ti brin ça va finir par faire eune gros tas. Bien sûr y en a des choses qui allions vous interboliser,<sup>28</sup> parce que c'est pas un p'ti morceau j'avions pou conter.

Les Acadiens avions été chassés par les Anglais. C'est des fameux coquins qu' étions pou ainsi dire des pirates, ils avions profité de leu butin après que ces malheureux avions parti de leu pays, et les coquins savions emparé de leu maisons pou eusse rester et pi ils avions eu des déserts<sup>29</sup> tout bien cultivés. Les Acadiens leurs y avions toujours gardé un p'tit chien<sup>30</sup> de leur chienne et à chaque fois qu'ils entendios dire *God-dam*, c'est comme si on leur jetait de la cendre chaude dans le dos.

Nos aieux aimions la chasse. Le grand-popa de mon popa étions grand chasseur. Bon matin il étions debout et après s'avoir rincé<sup>31</sup> la dalle, il fallait quéque chose pou bousiller<sup>32</sup> l'estomac. Il partait, mais bien sûr, aussi bien que le Bon Djeu a fait les pommes, il revenait chargé de gibier: des canards, des chevreuils et des ours. Alors il évitait<sup>33</sup> des amis pou dîner avec lui; c'était des vrais ramequins,<sup>34</sup> des vraies bamboches. Là on décidions donner un bal pou amuser la jeunesse. Un p'tit garçon à cheval allions porte en porte éviter tout le monde. On était pas fier, on était tout égal nous autres. D'abord on était honnête, on demandait pas la restant. Le monde venions à pied, d'autres à cheval, boucoup en charrettes. On avait pas calèche ou barouche; on attelait Ti Gris et Ti Noir et ça vous trottions sur le chemin comme les grands cheval qui venions du Kentucky. V'la la chanchon on chantait dans c'temps là, écoutez-bien:

<sup>25</sup> Very long ago; D'Artaguet and Vincennes were burned by the Indians.

<sup>26</sup> *Le mors aux dents*: stampede.

<sup>27</sup> A curious rendering of "petit à petit l'oiseau fait son nid."

<sup>28</sup> Surprendre.

<sup>29</sup> A pretty expression: "des déserts bien cultivés."

<sup>30</sup> *Garder un p'tit chien de leur chienne*: avoir une dent contre quelqu'un.

<sup>31</sup> *Après avoir bu.* <sup>32</sup> *Remplir.* <sup>33</sup> *Invitait.* <sup>34</sup> *Grands dîners.*

PREMIER COUPLET.<sup>35</sup>

Depi que j'ons fait connaissance  
 D'un certain tendron,  
 J'ons courons à l'accointance,  
 J'ons perds la raison.  
 Je ne connais dans la nature  
 Rien de plus flatteur  
 Que l'aimable créature  
 Qui me tchient au tchoeur. *bis.*

## SECOND COUPLET.

L'autre jour en cachette,  
 Alle me fit présent d'un bécot.<sup>36</sup>  
 Ah! ma bouche en devint muette  
 Et j'en restai tout sot.  
 Ce bécot là au fond de mon âme  
 Imprima le bonheur;  
 Il redoubla la flamme  
 Qui me tchient au tchoeur. *bis.*

## TROISIÈME COUPLET.

Il n'y a rien de remarquable;  
 Partout un soleil.  
 Dans le monde habitable  
 On trouve tout pareil.  
 Mais alle a ma douce amie  
 Un pitit air flatteur  
 Une fidgire de fantaisie  
 Qui me tchient au tchoeur. *bis.*

## QUETRIÈME COUPLET.

La beauté la plus tentante  
 Peut me faire les yeux doux.  
 Ah! je lui dirions: vous êtes charmante  
 Mais il n'y a rien pou vous.  
 Ce n'est pas que sa fidgire jeune et belle  
 Ne soit pleine de fraîcheur,  
 Mais ce n'est pas vous qu'êtes la demoiselle  
 Qui me tchient au tchoeur. *bis.*

On ne s'embêtait pas à faire de la politique comme vous autres avec vos élections à tous les six mois. Nous, les autres fois, le Gouverneur nommait un commandant<sup>37</sup> dans notre paroisse. Il était capitaine des armées du roi, et grand jige, et comme on avait pas de procès, il avait pas grand chose à faire; jus fumer sa pipe, et pi se promener le matin et se reposer l'après midi. Quéquesfois le commandant réglait une succession et il gardait une bonne part pou lui aussite; il disait il était héritier nommé par le Gouvernement.

Quand y avait un mariage tous nous autres on accompagnait les mariés à l'Eglise et après la cérémonie on revenait en chantant, et à la noce on tirait des coups de fisil. C'était eine habitude, ça preuve que nos ateux aimions la poudre et qu'ils n'en avions pas peur. Lendemain de la noce chacun reprenait son ouvrage pou travailler dans le désert. Mouan, comme j'étais piti, je montions à califourchon sur le cheval de charrue et mon grand frère tchombonsait<sup>38</sup> les guides; ça allait pu vite comme ça.

<sup>35</sup> The song is naïve and graceful, although the metre is not always correct.

<sup>36</sup> *Un baiser.*

<sup>37</sup> During the Spanish domination.

<sup>38</sup> A verb formed from *tenir bon*.

Quand y avait un enterrement nous autres on portait le mort en terre sur un boyard à bras. Tout le monde accompagnait le pauvre défint et comme c'était fatigant, les porteurs étions changés de temps en temps. Ça allait tout doucement, mais quand la cérémonie étions finie on revenait raide reprendre l'ouvrage, parce qu'on fouinait pas dans ce temps-là. Oh! non, on bouquait <sup>39</sup> pas su l'ouvrage.

Aussite si on étions pas tous riches du moins on avait de quoi quand la guerre a venue. Dans les familles le plus vieux garçon était cila qu'allait à l'école et par ensuite quand il était assez savant il montrait à tous les autres de la famille. Le second était charpentier, le troisième forgeron et le quatrième cordonnier. Les filles faisaient la cotonnade et coudaient; <sup>40</sup> c'était toutes des bonnes couturières, <sup>41</sup> par ainsi tout se faisait su l'habitation.

On avait pas ni Raide <sup>42</sup> Rode ni Estimbotte <sup>43</sup> mais quand c'était pou voyager on était pas embarrassé. On allait aux Attakapas et aux Opélousas à cheval et les femmes venions tout de même comme les hommes. On campait dans le bois le soir, on allumait ein bon feu pou chasser les maringouins et les tigres, on faisait du café et on charrait jusqu'à ménuit. Les hommes faisions la garde et au p'tit jour on se remettait en route. Mais quand on arrivait chez des amis ou bien des parents dans la plairie, alors c'étions des contentements, des plaisirs, des dîners jusqu'à on était tanné. <sup>44</sup> On était trop contents nous en tourner côté nous autres parce que on était lasse s'amuser, i fallait penser à travailler. Mais tous les ans on faisions ces voyages, parce qu'on apprenait boucoup des quéques choses. L'homme qu'est bien instruit c'est cila qu'a boucoup roulé sa bosse dans le monde.

Faut je vous conte un charibari <sup>45</sup> qu'on a donné à un vieux qui s'avait marié icite côté nous autres. A ce charibari le monde étions venu de tous côté, mais on a fait tant du train <sup>46</sup> et du tapage, c'était un tumulte qu'avait bouleversé tout le voisinage. Alors le commandant avions donné l'ordre de finir tout ça, aussite ça l'a arrêté net. Mais les chicanes et les chamailles avions continué dans le jour; ça fait y en a eu plusieurs batailles et duels et plusieurs jeunes hommes s'avions massacré à coups de fisils; y en a deux qu'avions été tués. Mouan je m'a trouvé compromis comme témoin. J'ai-t-été obligé de décemper.

Je m'ai embarqué dans eune pirogue et j'avions dérivé jusqu'à la ville côté mon parrain. Quand j'étions las flaner et naviguer <sup>47</sup> à la Nouvelle-Orléans j'ai parti à pied pou tourner chez mouan coûte qui coûte. J'avions trouvé du monde je connaissions tout partout, ça fait j'étions pas obligé tchemander <sup>48</sup> à manger ni pou coucher. Ça c'est le plus joli voyage j'avions jamais fait. J'ai pris deux ans pou m'en revinir. Il faut je vous dis, je suis violonier de mon état, pas un bal s'a jamais donné sans c'est mouan qui joue. J'avions arrivé un samedi à St. Jacques, y avait un bal, mais le musicien s'a trouvé malade. J'ai offri <sup>49</sup> mes services, ah! comme tout le monde étions content. Lendemain j'étions évité dans tous les maisons. J'avions reluqué la veille au soir une belle Acadienne; Maginton m'avait tapé dans l'oeil. Alors, je l'y ai dit tout suite: "la belle, vous me plait, si vous disez oui on va se marier." Alle m'a répondu: "Tape, ça me va." Je m'ai marié avec alle et on <sup>50</sup> a resté côté son père jusqu'à plus de deux ans. Par après j'avions appris la mort à ma pauvre moman. J'ai revenu au Bayou Choupique pour régler la succession. Ma foi, quand j'ai eu ma part j'ai dit comme ça, tant pire pou les amis j'ai quitté derrière, mouan, je vas rester icite dans mon pays. Vous voyez, Mussieu

39 On ne reculait pas. 40 Consuient. 41 Couturi res. 42 Railroad.  
43 Steamboat. 44 Fatigué. 45 Charivari. 46 Du bruit. 47 Se promener.  
49 This incident is true, as well as the marriage that followed. 48 Demander.  
50 On for nous, or je, is very common.



Philologue, où l'ombril <sup>51</sup> est enterré on veut toujours rester; y a quéque chose comme qui dirait qui vous amarre <sup>52</sup> là.

On dit le Cadien connaît pas à rien parce qu'il a pas d'induction, mais il faut li donner eine chose, il aime son pays, sa famille et ses amis, et si y en a qui rougissent quand on les appelle Acadiens, mouan je vas vous dire, Mussieu Philologue, j'en suis bien fier. Pensez-vous pas que j'avons raison?

Je vous salue de loin,

BATIS GROSBœUF.

I hope that this brief sketch of the Acadians of Louisiana and of their dialect will be an introduction to a more complete study of the subject hereafter.

ALCÉE FORTIER.

TULANE UNIVERSITY OF LOUISIANA.

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<sup>51</sup> *Où l'on est né.*    <sup>52</sup> *Another nautical term for attache.*

# GREAT RUSSIAN ANIMAL TALES

## ALPHABETICAL

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The themes or incidents have been worded so that wherever there occurs more than one animal that one which comes in the alphabet first is placed at the head of the line. The names of books and countries in *Italics*, though not comprising all literary and oral variants in existence but merely those compared by the author, have been added in order to show the reader at a glance as to when and where the principal versions of each theme are found. The Arabic figures following the books and countries refer to the Texts of the Tales, the Roman numerals to the Discussion of the Separate Adventures. The incidents marked with an asterisk are not contained in the book but are referred to the groups to which they belong.

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\* This Index has been prepared in deference to the opinion of the critic who noticed my book on the Great Russian Animal Tales in *The Nation* of July 16<sup>th</sup> '91 p. 48 f. It is hoped that it will both facilitate the perusal of the book and be of service in the study of animal tales in general.

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In conclusion I should like to say that I shall be grateful to every one who may direct my attention to material which will extend my collections of variants or modify my suggestions with regard to parallels or sources. Thus I am under obligation to Dr. Krohn to-day for bringing to my notice the existence of an Indian tale from Minajev's collection by which the origin of the story of the bird that provides for the beast is transferred beyond the Balkan Peninsula, where I sought it (p. 63), to the distant East. The collections of folk tales have grown so numerous and are published in so many different languages that mutual aid has become indispensable.

Borsfleth near Glückstadt Aug. 1<sup>st</sup> 1891. A. GERBER.



CARL BOLDT PRINTER, ROSTOCK GERMANY.

# Great Russian Animal Tales

## *A COLLECTION OF FIFTY TALES*

WITH AN INTRODUCTION, A SYNOPSIS OF THE ADVENTURES AND  
MOTIVES, A DISCUSSION OF THE SAME AND AN APPENDIX

BY

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TO  
HEINRICH VON BRUNN  
PROFESSOR IN THE UNIVERSITY OF MUNICH,  
THIS WORK  
IS  
GRATEFULLY INSCRIBED.

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## PREFACE.

THIS monograph is intended in the first place for folklorists and students of the mediæval animal epics who are not conversant with the Russian language, or who are without access to the originals. It is also addressed to the lover of literature who desires to see another manifestation of the Russian spirit, and to all such as are interested in becoming acquainted with other versions of some of the stories familiar to them from Reynard the Fox, the Tales of the Brothers GRIMM or 'Uncle Remus.' As it has been necessary to bring this collection within the limits of the publications of the MODERN LANGUAGE ASSOCIATION, I have not attempted to gather all the tales published, but have selected fifty from among those contained in the manuscript of the unpublished German translation of professor LESKIEN, and I give these as a rule, not in full, but in a more or less shortened form. Having satisfied myself of the excellency of LESKIEN'S version, I have made it the basis of my translations and summaries without, however, neglecting reference to the originals when occasion demanded. In condensing the stories, I have been governed by the principle, both not to omit any important detail and to preserve intact all such passages as are characteristic of the style of the narrative or which bear a special resemblance to anything in the literary versions of the Middle Ages. In the arrangement of the stories I have neither followed the originals nor the German manuscript, but have grouped together such as resemble one another in their principal parts. Accordingly, I give first those in which the fox operates successfully against the wolf or bear; then those in which she is more or less unfortunate in her dealings with animals or men; then those in which a weak animal frightens

a stronger one; thereupon those that relate the misfortunes of the wolf. I note, next, those in which the tomcat holds the first place, and, finally, a few that could not well be grouped with any others.

The tales themselves are preceded by an introduction and followed by a synopsis of the simple adventures and motives of which the tales consist, discussions of the separate adventures, an appendix and a bibliography. The Introduction gives the most necessary information on the editions, the general character and the actors of the tales; it states briefly the results of the investigations on the origin of folk tales and animal tales; dwells at some length on the researches on the Russian and Northern animal stories, and concludes with a few notes on the main phases of the political and literary history of Russia. The Synopsis, which may claim to be an innovation, affords a rapid survey of the constituent parts of each tale, however much they may have been changed in order to suit them to their surroundings, and enables the reader to refer without delay to the place where they are discussed in the following division of this monograph. The peculiarity of this division consists in the fact that, not the separate stories, but the simple adventures that constitute them have been made the basis of the discussion. This was done, in the first place, because the simple adventures are units and homogeneous, while the tales in their present condition are often agglomerations of a number of adventures and very complex; and, in the second place, in order to avoid the repetitions and references which the recurrence of the same adventure in several tales would have necessitated. In the study of each adventure, the most important literary and oral variants are first presented, and then the collections of variants and previous discussions that have come to my knowledge, are mentioned; next a reconstruction of the original form is attempted in the case where the amount of material at my disposal warrants it; thereupon the peculiarities of each Russian version and the way in which it

reached that country are considered: and, finally, the possible sources of the original adventure are examined; at the close of these discussions the more important conclusions are stated. The Appendix contains a summary of a modern Russian animal epic entitled, 'Liša Patrikjevna' (the Fox Patrickson), a work which possesses some interest both on account of the manner in which the tales are worked into a connected whole, and because of its diversity from the epics of the Middle Ages. As for the Bibliography, finally, it has not been my purpose to attempt to be exhaustive, but only to give all essential works connected with the subject and which are known to me, and the full or nearly complete titles of all works cited in the text in abbreviated form.

There still remains for me the pleasant duty of acknowledging my obligations to those men whose kind assistance has encouraged me to undertake this work in spite of my limited familiarity with the Russian language and Slavonic folk lore. Prof. LESKIEN, of the University of Leipsic, has been so generous as to allow me the use of the manuscript of his German translation of Great Russian animal tales mentioned above; Dr. WOLLNER, *Privatdozent* for Slavonic folklore in the same University has furnished me numerous parallels from other Slavonic animal tales; Mr. KAUSCHEN, a Russian student at Leipsic has read for me those parts of Kolmčevskij that I myself had not translated; Dr. KAARLE KROHN, of the University of Helsingfors, Finland, has sent me some information on Finnish and Northern folklore, together with two of his valuable works that otherwise might not have come to my notice. To these men, as well as to Prof. A. MARSHALL ELLIOTT, of Johns Hopkins University, who has kindly read the whole of my manuscript and offered numerous valuable corrections; to my brother, Dr. THEODOR GERBER, of the Gymnasium of Wandsbeck, who has visited the libraries of Hamburg and Kiel for me, and to all who have otherwise facilitated my work, I tender my warmest thanks.

ADOLPH GERBER.

RICHMOND, IND., MARCH 1st, 1891.



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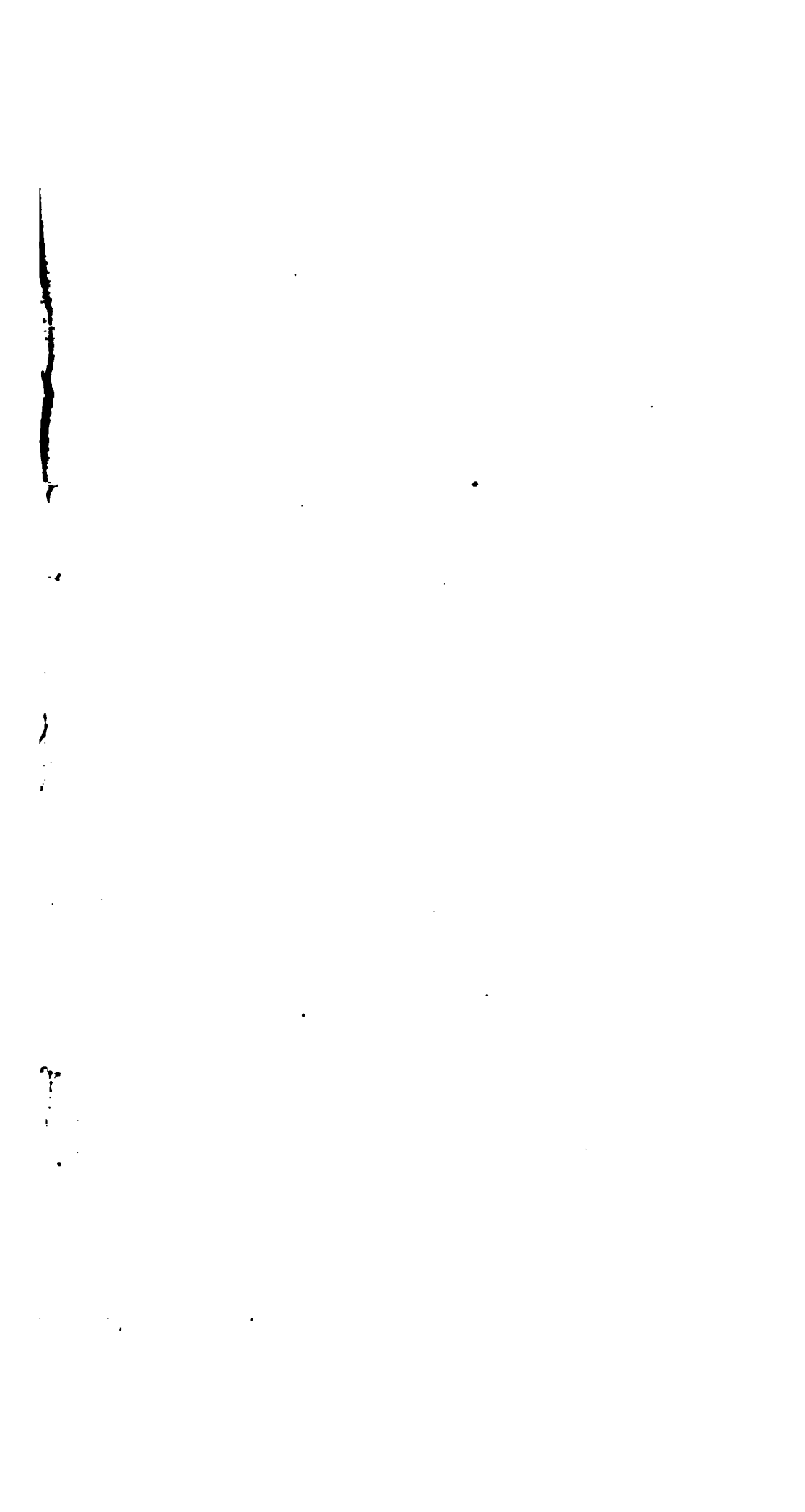
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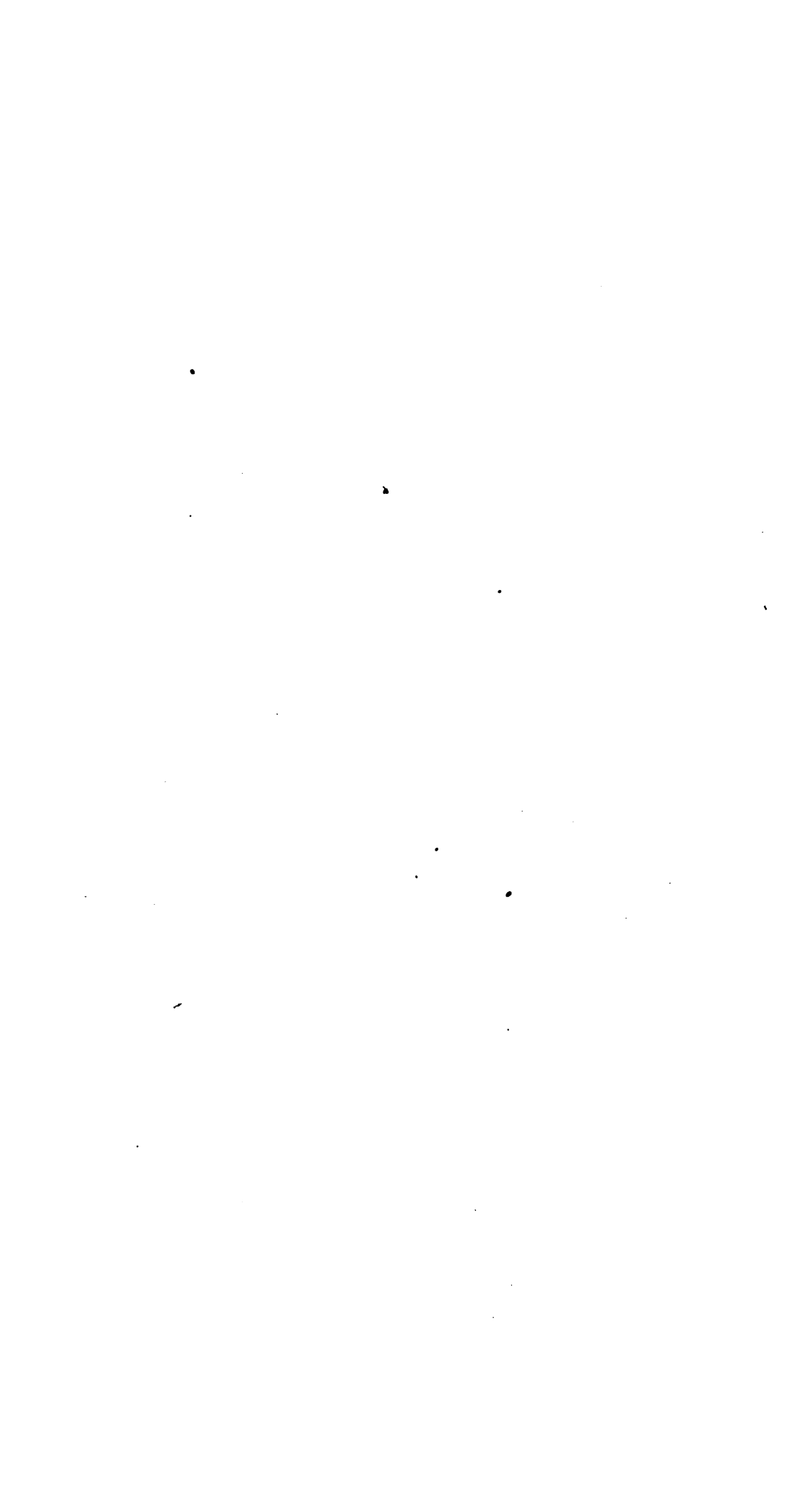
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*GREAT RUSSIAN ANIMAL TALES.*

I. INTRODUCTION.

1. *The Russian Dialects; Editions, Translations and Summaries of Russian Animal Tales.*

The Russians proper who constitute three fourths of the whole population of European Russia are divided into the Great Russians, the Little Russians and the White Russians, numbering about forty-five, twenty and five millions respectively. The Great Russians occupy the central provinces around Moscow and the greater part of the North and the East, the Little Russians extend from the river Don to Eastern Galicia, the White Russians live in the territory between Poland and the central provinces. Each of these three divisions of the Russian people possesses a rich treasure of folklore much of which has been published during the last thirty years. The animal tales have not been gathered separately, but form part of the various collections of folk tales, or *SKAZKAS*, among which that of *AFANASIEV* is by far the largest and most important. It comprises eight volumes, draws its material from all sections of the country, and presents the principal animal tales in the three dialects, in the edition of 1860-63 running through several volumes, in that of 1873 united in the beginning of the first. The work of *AFANASIEV* has been supplemented by others. To mention only the leading collections, *ROMANOV* has edited White-Russian folk tales; *RUDČENKO*, *ČUBINSKIJ* and *DRAGOMANOV* Little-Russian; *CHUDJAKOV*, *ČUDINSKIJ* and *SADOVNIKOV* Great-Russian. To the public

and the students of foreign countries, the Russian tales have been introduced by the collections of RALSTON, LEGER, DIETRICH, VOGL and others ; through the notes on tales of other countries ; through numerous publications and discussions in magazines and periodicals, and by DE GUBERNATIS 'Zoological Mythology.' As the collections contain but a few animal tales, and as the stray publications are only accessible to specialists, DE GUBERNATIS' work, which has been published in English, Italian, French and German, is comparatively the most useful. Unfortunately, however, the Italian scholar does not give his summaries of Great-Russian animal tales connectedly and for their own sake, but interspersed with tales from other peoples and in support of a theory which resolves them into myths of the sun, the moon or the atmosphere.

2. *Some characteristic features in which the Tales differ from the Epics ; the leading Animals.*

Like other folk tales, but in contrast with the mediæval animal epics and the Æsopic fables, the Russian animal tales are neither allegorical, nor satirical, nor intended to impart a teaching or a moral. They are often humorous, to be sure, but they never aim to chastise or ridicule any class of people or any abuse of society ; they may convey a moral incidentally, their purpose, however, is not to teach, but to entertain. Another difference between the Russian tales and the Æsopic or Indian fables, or the epics, arises from the fact that the human element which characterises the animals of all these productions varies according to the place, times and surroundings in which they originated or lived. While many Indian fables thus bear a Buddhistic imprint, while the 'Ecbasis Captivi' reflects the life of Benedictine monks, and the best branches of the 'Roman de Renart,' together with the 'Reinhart' and 'Reinaert,' give a faithful picture of mediæval society, the Russian tales breathe the air of Russian peasant life. And in the same way as the animals of the epics live as monks under their abbot, or more usually as barons under their king, so those of the Russian tales do not know of any king and live as nearly on an equal footing with one another as do the members of a peasant community. Among the wild beasts, the bear, the wolf, the hare and the fox (who is always female) are the principal ones ; among the domestic animals the goat, the ram, the dog, the cock and the tomcat occur most frequently, and the two that are most

fertile in intrigues, the fox and the tomcat—while some times bitter enemies, appear at others connected by marriage. The fox differs from her brother in the Western epics yet in other points than her sex and her occasional conjugal relations with the tomcat. She is neither so thoroughly unscrupulous and malicious as Reynard, nor does she triumph over all her enemies, but on the contrary she appears not unfrequently good-natured and helpful to men, and she often perishes through misplaced trust, or thoughtlessness. REINHOLDT<sup>1</sup> goes so far as to identify her mythologically with the witch Baba-Jaga, the principal figure among the powers of darkness in Russian folk tales, who is also sometimes helpful. He even assumes that both the fox and Baba-Jaga represent winter and death which finally succumb to the power of light and life, a statement which I note with utmost reserve. Other and minor differences between the tales and the epics, will be shown in the discussion of the separate adventures.

### 3. *The Proper Names of the Animals in the Tales.*

While the use of proper names is a necessity in all epics that pass the stage of mere allegories, or mere agglomerations of tales, it is less common and generally confined to a few of the principal actors in folk tales. Yet as the fox and the wolf in the Middle Ages probably received the names of Raganhard and Isengrim before the first real epic originated,<sup>2</sup> and as the fox is called Mikkel, that is Michael, in all Scandinavian countries,<sup>3</sup> though no epic was ever produced there, so we find occasionally proper names for the animals of the Russian tales under similar circumstances. I divide the proper names according to their formation into three classes. First, names of persons attributed to animals either without any apparent reason, or on account of a similarity to the appellatives of the animals; secondly, names formed from the appellatives of animals by analogy with names of persons; thirdly, names indicating a characteristic occupation of an individual animal, or of the species. Instances in which the name of a person is given to an animal without any apparent reason for it are: Jeremej (Jeremias) or Vasilij (Basil) and its diminutive Vaska applied to

<sup>1</sup> REINHOLDT, pp. 38 and 44 f.

<sup>2</sup> PAULIN PARIS, p. 329, thinks this possible. For the form of the names, compare GASTON PARIS, p. 120.

<sup>3</sup> KRONN C, p. 73.



the tomcat; the patronymics Ivanovič, Ivanyč, Ivanovna (all corresponding to Johnson) given to the cat, bear, wolf or fox; perhaps also Mikitič for the goat, Dimesha and Remesha for the little foxes and Levon for the wolf. Michajlo (Michael) and its diminutives Mishka, or Misha which are names for the bear, may possibly be used on account of the appellative *medved*; still this seems rather improbable.<sup>4</sup> In other cases however there is an unmistakable connection between the proper and ordinary names. Thus Lizaveta (Elisabeth) for the fox (*lisa*); Petja or Petinka, diminutives of Petr (Peter) for the cock (*petuch*); Kosma (Cosimo) for the goat (*kozel* or *koza*); Terentij resembling Terentsij (Terentius) for the gorcock (*tetercv*). To the second class belong names like the following: Kotofey formed from *kot* (cat) according to Timofey (Timotheus); Kotonajlo through *koton* according to Michajlo; Kotonevič through *koton* like an ordinary patronymic. The third class consists of names like Scare the bird, Sweep the hearth, Shut the pipe, Fan the fire and Bake the cake, for the daughters of the fox; and Wash thyself nicely and Bark at it, for the cat and the dog. I generally leave the Russian names of the first two classes unchanged; sometimes however I have attempted to translate them; I have rendered *petuch* *Petinka* by cock Cox; *tetercv* *Terentij* by gorcock Garrick; *kot* *Kotonevič* by tomcat Thomson; *kot* *Kotofey Ivanovič* by cat Cato Johnson.

#### 4. *Theories advanced in Western Europe on the Origin and Transmission of Folk Tales and Animal Tales.*

Though the limits of this monograph preclude even a brief discussion of all theories on these subjects, we cannot refrain from touching upon the principal ones. As for the European folk tales, the GRIMM Brothers and their followers held that they have their ultimate source in Aryan mythology and were spread together with the Aryan languages; BENFEY thought that Historical India and Buddhistic literature have given birth to them and that they were transmitted through the agency of the Islamitic peoples and the Mongols; LANG's supposition is that they are incarnations of ideas common to all men, and identical with all in their savage state; that they resemble one another and

<sup>4</sup> REINHOLDT, p. 45, mentions a few proper names, and assumes that the bear was called Michajlo on account of the appellative *medved*.

the tales of other countries not because they migrated with the peoples, nor because they wandered from one people to another, but on account of the general similarity of the human mind in all countries; COSQUIN<sup>5</sup> modifies BENFEY'S idea of the origin of folk tales inasmuch as he accepts the view that the Buddhists did not invent, but merely adapt tales and fables for their religious purposes, and carries BENFEY'S theory of the propagation so far as to suppose that the day will come when it will be proved that not only all the themes and types of European tales, but even all their characteristic variants go back to Indian originals.

As for the animal tales, their origin and transmission has been very largely discussed both in connection with the history of the Æsopic fable in Antiquity and in later times,<sup>6</sup> and in connection with the animal epics of the Middle Ages.<sup>7</sup> JACOB GRIMM<sup>8</sup> developed what is termed his 'Thiersagentheorie'; while granting that some animal tales had come from India to Greece and Germany in historic times, he assumed that the principal traits of a 'Thiersage' were common to the Aryan nations from the time of their original union, and that the epics of the Middle Ages grew up from a German 'Thiersage' and not from foreign literary sources, or contemporaneous satire. PAULIN PARIS,<sup>9</sup> on the other hand, held that the epics had been inspired by the classical fable; that clerical poets invented the war between the wolf and the fox, of which there is no clear trace in antiquity, and that the French *trouvères* did the rest. The strife between the representatives of these two views and their adherents was very bitter and has scarcely reached its end yet. GRIMM has not entirely succumbed and PAULIN PARIS has not won a complete triumph. The best scholars seem rather to agree upon an opinion which does equal justice to the popular origin of the epics upheld by the former and their learned character emphasized by the latter. Thus GASTON PARIS,<sup>10</sup> the son of PAULIN PARIS, while not ignoring the great share of the Æsopic fable and other literary sources in the creation of the epics, admits at the same time,

5 Cf. COSQUIN, pp. xxviii f. and xx.

6 Compare HERTZBERG, BENFEY, KELLER *Jahrb.f. philol. suppl. IV*, 307-418, HERVIEUX, JACOBS and others.

7 Besides those mentioned before see POTVIN, JONCKBLOET, MÜLLENHOFF *Zs. f. d. Altert.*, xviii, 1 ff; VOIGT 'YSENGR.', lxxxviii ff.

8 KLEINE, 'Schr.' vp. 462, R. F. and elsewhere.

9 PAULIN PARIS, p. 324 ff.

10 GASTON PARIS, p. 119 f.

that many of their episodes are not arbitrary inventions of the clerical poets, or the *trouvères*, but that they are based on genuine folk tales current in Europe and elsewhere in early times as they are now. The transmission and the origin of these and other European animal tales, have recently been made the subject of special investigations by two scholars in North Eastern Europe, KOLMAČEVSKIJ of KAZAN and KAARLE KROHN of Helsingfors.

5. *The Investigations of KOLMAČEVSKIJ of Kazan.*

KOLMAČEVSKIJ's work is entitled: 'The Animal Epic in the Occident and among the Slavs.' As, therefore, part of it bears directly on my subject, and as it has not been translated, I give here an outline of its contents and its most important conclusions. The author reviews at first the hypotheses on the origin, development and propagation of the animal epic, then he discusses the relation of the Slavic animal tales to the epics of the Occident, thereupon he takes up the main questions in the field of the mediæval animal poems and finally he makes some remarks on the satirical element in the latter. In the discussion of the relation of the Slavic animal tales to those of the West, which discussion occupies a hundred and twenty pages or two fifths of the whole book, the author divides the tales into the following nine groups: <sup>11</sup> The theft of the fish; The fishing; The fox confessor or the abduction of the cock through the fox; The unequal division of the crops; The liberation of the man from the beast of prey; The animals on a pilgrimage; The fox judge or old hospitality is forgotten; The wolf simpleton and The thrush nurse. To these is added a tenth group of miscellaneous tales, some of which are related to tales of the preceding divisions. In each group all the Slavic and other variants of the theme are first enumerated, then the summaries of their contents are given, and finally their reciprocal relations and sources are discussed. Of the conclusions which are summed up at the end of each of the principal parts of the book, I will mention the following: <sup>12</sup>

The majority of the European animal tales have come from India and from literary sources and were transmitted, not through the Mongols, but through the Musulmans and Byzantians. Two main currents of tales poured into Russia. The first came from

<sup>11</sup> Cf. KOLM., pp. 57 ff., 68 ff., 93 ff., 105 ff., etc.    <sup>12</sup> *Ibid.* pp. 53 ff., 172, 173 ff.

Byzantium and brought tales which had either come from the East in their entirety, or developed from fragments of Indian stories, Æsopic fables and other sources; the second arrived from the West with tales from the Occident. These two streams sometimes mingled in the South West of the country. Apart from this, a limited number of tales arose on Russian soil entirely independently. The effect of a long continued oral tradition scarcely influenced by any literature was, that on the one hand some of the original motives became obscured, and on the other, all tales became thoroughly imbued with the spirit of the people and thus gained the appearance of genuine folk tales.

6. *The Investigations of KAARLE KROHN of Helsingfors.*

KAARLE KROHN has published a collection of Finnish animal tales, a monograph on the adventures of the bear and the fox, and an article on the geographical propagation of a connected series of Northern animal tales. The first book, which is printed in Finnish and has not been translated, is remarkable both for the wealth of its contents and the ingenuity of its arrangement. It contains the text of almost five hundred stories followed by a collection of several thousand Finnish variants. The latter are in part merely quoted, partly given in the form of short summaries and arranged in a hundred and one groups; as, The animals tearing their entrails; The animal as a gossip eating the butter and blaming another for it; The theft of the fish; Fishing with the tail, and so on. The collection is of special importance for the study of the Russian animal tales, since the tales of Northern and Eastern Finland are of Russian origin and thus complete the Russian material as those of the South and West of the country have come from Scandinavia and supplement the Swedish stock; scarcely any arose on Finnish soil.

In the second book, part of which has been translated into German under the title "Bear (Wolf) and Fox, a connected series of Northern Animal Tales," (Eine nordische Tiermärchenkette), the author does not confine himself to his Finnish home. After a general introduction on folk tales and animal tales, he proceeds to establish the fundamental difference between the Indian and African tales, which he calls the Southern cycle of animal tales, and the tales of the bear and the fox which he terms the Northern cycle.<sup>13</sup> The jackal appears as the servant of the lion.

<sup>13</sup> KROHN C, pp. 13 ff. and 112 f.

Sometimes, to be sure, the servant imposes upon his master, but generally he helps him to obtain prey.<sup>14</sup> The fox on the other hand is not the servant but the equal of the bear. By his superior cunning he dupes his strong but stupid opponent incessantly, until he finally causes his death. After this KROHN examines the tales of the bear and the fox under three heads: The bear in the company of the fox; The fox intruding himself upon the bear and, The bear and the fox engaged in common labour. In these groups each tale is traced separately and in a strictly systematic manner through all its variants, and the conclusions are: first, that they arose in Northern Europe among the Scandinavians, or among the Germans, before the Scandinavians separated from them, or simply with a Northern people, thus corresponding in a certain manner to what JACOB GRIMM termed 'deutsche Thiersage';<sup>15</sup> and secondly, that in all of them the bear represents the original animal, though he has been replaced by the wolf in the majority of the tales everywhere except in parts of Scandinavia and in the zone of Scandinavian influence in Finland. Attention is also called to the similarity of the demon tales which represent the same conflict between stupid power and ingenious weakness.

KROHN's third publication, a paper read in May, 1889, and printed in *Fennia*, 1890, proceeds on the same line of investigation as his preceding publications. It first gives the supposed original forms of eleven connected tales of the Northern cycle, then traces their variants through Finland and the rest of the world and finally presents an outline of the Finnish or geographical method of studying folklore.<sup>16</sup> The number of variants collected in Finland, (362) surpasses those of all other countries put together. A map of Finland indicates the exact limits to which each tale, or each group of tales, has penetrated in its Russian version with the wolf, and in its Scandinavian variants with the bear. The geographical method, employed by JULIUS KROHN, the author's father, with such eminent success in the history of the 'Kalevala,' is based on the assumption that every tale is in the beginning not vague but perfectly logical and complete—a point emphasized also by GASTON PARIS.<sup>17</sup> Accordingly it must be the endeavor

<sup>14</sup> Compare however the lion and the hare, 'Panch' i, 8 and in African stories.

<sup>15</sup> KROHN C, p. 61 ff.

<sup>16</sup> KROHN D, p. 11 ff.

<sup>17</sup> COSQUIN, p. xxxvi.

of the folklorist to reconstruct the original form of each tale, to define the time and place of its origin and to account for the changes it has undergone on its migrations. To accomplish this, a tale which is generally very complicated, must first be resolved into actions consisting of one implication and one dénouement only, that is, into simple adventures. Then all the variants of such a simple adventure, or all adventures showing the same implication and the same dénouement have to be collected and arranged geographically and the literary versions which may be among them, also historically. Thereupon each of the elements of the adventure; as, the actors, the actions, the objects, etc., has to be traced through the whole line until their original forms have been determined. Then, finally, the original form of the whole adventure, its place of origin, its nationality and fundamental idea are obtained. This being done the changes which the original form has undergone can be traced from place to place, and it will be found that, above all, the following factors have been instrumental in producing them: The forgetting of a circumstance,<sup>18</sup> the combination with other adventures or motives, the influence of an analogous adventure, transposition of events, confusion of actors, acclimatization of something foreign, modernisation of something ancient, antropomorphism or substitution of men for animals (or demons), zoomorphism or substitution of animals for men (or demons) and polyzoism or substitution of a number of animals in the place of one.

7. *Conclusion ; a few facts of the political and literary history of Russia.*

My own views regarding the questions treated in the last three chapters, will be stated at some length at the end of the discussion of the simple adventures. Suffice it to say here, that I agree on the whole with BENFEY'S theory of the propagation of folk tales and with GASTON PARIS' views on the origin of the mediæval animal epics; that I accept KOLMAČEVSKIJ'S conclusions with the restriction, however, that I would not admit quite so much Indian influence, and that I believe in the existence of KROHN'S

<sup>18</sup> In cases where episodes had lost some of the original motives, the narrators had to invent new ones to fill the gaps, or to restore the sequence of the story, GASTON PARIS: *Cosq.*, p. xxxvi.

cycle of Northern animal tales, except that I would ascribe less originality to them.

I will conclude this introduction by calling attention to a few facts in the history of the Russian people and its literature which ought to be borne in mind during the course of this investigation; Russia was founded and for some time ruled by Scandinavians. Before the end of the tenth century the country accepted Christianity under auspices of the Greek church, and thereby became subject to a religious and literary influence from Byzantium<sup>19</sup> and Greeko-Slavonic civilization, which was all the more powerful for the almost total absence of original literary productions at home. From the middle of the thirteenth until almost to the end of the fifteenth century, all the eastern and central provinces of the country were under the supremacy of the Mongols who were originally Buddhists, and later turned Mahometans. During the same time the North West was open to German influence through the flourishing emporium of the Hanseatic league at Novgorod and the dominion of the German order in the Baltic provinces, and the White-Russians were connected with Middle Europe as subjects to the crowns of Lithuania and Poland. From the sixteenth century on, when Byzantium and the Southern Slavs had succumbed to the Turks, the Czars commenced directly to invite Western civilization and, as the lack of home talent in literature still continued, many productions of the Occident, especially a great number of novels and tales, were introduced into the country, mainly by way of Poland.<sup>20</sup> During the whole time since the conversion of the people, the clergy, who also represented the literary circles, drew not only no inspiration from folklore,<sup>21</sup> but did what they could to exterminate it. Nevertheless the folk songs and folk tales continued their existence in safe retreats and did not remain uninfluenced by literature. In our own century, finally, Russia has come into contact with the civilization of all the leading nations of Europe and Asia, but at the same time, her literature has attained to a truly national originality and independence, and her folklore is no longer an object of persecution, but of warmest interest.

<sup>19</sup> WOLLNER, 'Volksepik,' pp. 43 ff.

<sup>20</sup> *Ibid.*, p. 44 f. a few works came directly from Germany and other countries.

<sup>21</sup> *Ibid.*, p. 45, only one exception.

## II. THE TEXTS OF THE TALES.

I will introduce the texts with a few remarks on the geographical location of the provinces where they are found. Kola is a peninsula on the White Sea and part of the government of Archangel which extends along the Arctic Sea from Finland to Siberia. Vologda lies south of Archangel, and Perm southeast of Vologda, both on the Siberian frontier. The three governments of Nižni-Novgorod (Nižegorod), Vladimir and Tver follow each other (from the city that gives its name to the first) to a point between Moscow and Petersburg. The provinces of Kaluga, Tula, Tambov, Saratov and Astrachan extend from a point a little towards the south west of Moscow to the Northern extremity of the Caspian Sea; Voronež lies south of Tambov.

1. *The Little Sister<sup>22</sup> Fox and the Wolf*. AFANASIEV I, I a, pp. 1-5.  
(Government of Voronež.)

There were once a husband and wife. The woman baked<sup>23a</sup> whitebread and the man went fishing. Driving home with a full load of fish, he saw a fox lying dead by the road, and thinking she might furnish a nice fur-collar for his wife, he laid her on the fish. But alas! The Fox was not dead, and having thrown all the fish from the wagon, finally jumped down herself. When the man got home he told his wife about the fish and the fur-collar. She went out to see them, but finding neither the one nor the other, scolded her husband for making fun of her. Then he saw that the Fox had played a trick on him, and he became very angry. In the meantime while the Fox was gathering her<sup>b</sup> fish in a pile, the Wolf came along and asked for some of them, but the Fox advised him to go to the river to catch fish for himself through the ice: he should put his tail in a hole and leave it there for quite a long while. The Wolf did as he was told and

22. The fox is feminine in Russian, hence I use the English word as a feminine in the texts.

23. The letters on the margin refer to the synopsis of the simple adventures and motives given at the end of these texts.



- the night being clear and cold his tail froze fast. In the morning some women came to get water and they beat the gray fellow until he tore off his tail and fled, eager for revenge on the Fox.
- c But the Fox, in the meantime had been in a house where they were baking pastry and had put her head in a pan of dough with which she covered it all over. Thus she met the Wolf again and appeased his wrath by saying that she had fared worse; he had only lost his blood, but her brains were oozing
- d out, and she could hardly drag herself along. So the Wolf feeling compassion for her took her on his back, whereupon she murmured 'the one that is beaten carries the one that is not,' but the Wolf did not understand her.<sup>24</sup>
- e Then the Fox proposed that they build huts, she making hers of bark and the Wolf using ice for his. When in spring-time the hut of ice melted, the Wolf saw that he had been tricked
- f again and he threatened to eat the Fox. But the Fox interposed that they ought first to decide which is to eat the other by jumping over a pit. The Wolf assented to this, fell into the pit and was left there.
- g Thereupon the Fox took a roller in her paws and asked a peasant for a night's-lodging. Being admitted into the house she burnt the roller early in the morning and made the peasant give her a goose instead. At another peasant's house she ate the goose unnoticed and received a turkey. At a third she got
- h the daughter-in-law in place of the turkey. The young woman was put in a sack, but secretly replaced by a dog. The fox asked the woman to sing a song, but when she heard the dog
- i growl instead, she was much frightened and ran off. While running away, she saw a cock sitting on a gate, and asked him to confess his sins for being such a transgressor as to have seventy wives, and seized and ate him when he came down.

2. *The Fox, the Bear, the Wolf and the Hare.* Af. I, 1 e, pp. 14-15.

(Government of Tver.)

- a Once upon a time the fox stole a horse and a carriage and while driving through the wood she allowed first the stupid Bear to get in, then that grey thief, the Wolf, and finally the bandy-

<sup>24</sup>. Other variants of the first four adventures are found in the governments of Vladimir and Tambov: in the latter the Wolf tears the Fox to pieces.

legged Hare. Suddenly the shafts broke and the Fox sent her companions to get new ones ; but the Bear and the Wolf brought whole trees and the Hare only a little twig, so she was compelled to look for shafts herself. While she was gone the Bear and the Wolf ate the horse, stuffed the hide and hitched it to the carriage like a live horse. On her return the Fox saw her companions had disappeared, but she fixed the shafts and did not discover their trick until she tried to make the horse go ; then she began to cry and walked through the wood.

She was in the habit of stealing fish out of the peasants' fish boxes, and on one occasion having gotten the fish, she met the Wolf coming by who also wanted some. She persuaded him, however, to tie a bucket to his tail and catch them himself. During the cold night his tail froze in the ice and he was killed in the morning by the peasants.

Afterward the Fox came to the Bear's hole and asked him for quarters during the winter, and being admitted she placed under her some chickens of which she ate from time to time. When the Bear asked what she was eating, the Fox said she was tearing out her own entrails whereupon Mishka, the Bear, having tasted a piece of the supposed entrails of the Fox, thought them so delicious that he tried to tear out his own, but died in the attempt. Then the Fox was glad, for now she had food for a whole year, a soft bed and a warm hut.

### 3. *The Little Fox with the bast-shoe.* AF. I, 1 f., pp. 15-16.

One day a Fox found a bast-shoe, went with it to a peasant's and was permitted to stay there over night. While the others were sleeping she threw away the shoe and obtained in the morning a chicken to replace it. During the following night, which she spent at another peasant's house, she hid her chicken and received a goose in addition to it. Thus also she got a sheep and an ox, killed them all, hid their flesh, stuffed the ox's hide and placed it by the road-side as if it were a live ox. The Bear and the Wolf, who happened to pass by, are told to steal a sleigh in order to have a ride, but by the time they returned with the sleigh the Fox was gone, and when they wanted to eat the ox and saw it was nothing but a hide and straw, each went his way.

4. *The Little Fox Midwife, i.* Af. I, 2 a, p. 17.

(Government of Vladimir.)

- a Two gossips, the Wolf and the Fox, once had a jar full of honey. One night while they were lying in their house, the Fox knocked secretly with her tail against the wall, and when the Wolf, heard it he said: 'Gossip, Gossip, somebody is knocking:' the Fox muttered that she was probably called to assist at a childbirth. The Wolf told her to go, but she went to the honey and ate to her satisfaction and on her return being asked what God had given, replied 'A firstling.' The call was repeated twice. The next time when she came back she answered 'A middling;' and the third time, having finished the honey, 'A lastling.' Soon afterward when the Fox fell ill and wished for some honey, the Wolf discovered the theft. He accused the Fox of it, but she protested her innocence, and proposed they should lie in the sun and sweat, then the honey would show on the one who did it. The Wolf was satisfied, lay down in the sun and soon fell asleep. While he was sleeping the honey appeared on the Fox who took it and smeared it on him, then awakened him and made him plead guilty.

5. *The Little Fox Midwife, ii.* Af. I, 2 d, pp. 21-24.

(Government of Vologda.)

- a The Wolf and the Fox build a hut of snow. He provides calves and sheep, and she gets hens and chickens. One day when all the peasants are making hay, they go into the village  
 b and steal some chickens and a pot of butter. The Wolf places the butter on a high board that the Fox may not eat it, but she has herself called to act as a midwife for the rabbit and eats the concealed supply as narrated in the story just given above. The Wolf does not discover the loss of the butter until he wants to  
 c give a feast to other animals. He then accuses the Fox of the theft, and in the following trial which takes place before a fire in the hut, the Fox wipes the pot with her paws and besmears the sleeping Wolf and the floor in front of him with the remnants of the butter. Thus convicted of the theft, the Wolf runs away angrily and does not return. 'He has told me the story himself and he protested he would never live with the Fox again.'<sup>25</sup>

25. Other variants in the governments of Perm, Nizhni-Novgorod and Saratov; the second has the Bear in place of the Wolf.

## II. Durchforschung der nicht lokal gesicherten Dkm.

Die spätws. Aufzeichnungen ags. Denkm. verraten vielfach dialekt. Originale. Bei der Häufigkeit des Vb. sb. konnten besonders leicht die von den spätws. Formen nur wenig, aber doch charakteristisch sich unterscheidenden Dialektformen des Vb. sb. durch die spätws. Abschreiber übernommen werden. Sie ermöglichen dann eine Lokalisierung des Dkms. Als dialekt. Scheideformen kommen auf Grund des Teil I in Frage: Ind. Praes. Sgl. 1. *am* Eadwineps. 37, 9, 9. 108, 22. — *eam* Cri. 167. 206, Gu. 217, Sat. 168, Pariserps. 68, 30. 87, 8. 101, 5. 41, 1, Vesp. Ps. 84mal, Juniusps. 85, 1. 87, 16, Lambethps. 32mal, Vesp. Gl. 241. 59, Beda 424, 3, Blickl. Hom. 6, 1, Wulfst. Hom. 212, 17. 18, 6. 23, 23; *neam* Vesp. Ps. 5mal; *ceam* Vesp. Ps. 118, 83. — *aem* Eadwineps. 68, 3. 72, 22. — *biom* Vesp. Ps. 39mal, Eadwineps. 118, 70, 117. — *bio* (-m ausradiert) Eadwineps. 15, 4. 38, 14; *bëom* Cri. 1491, Jul. 438, Rā. 4, 74. 8, 8. 17, 4, Vesp. Ps. 118, 15. 142, 7, Juniusps. 9, 27. 12, 5. 45, 11. 103, 33, Cambridgeps. 9, 27. 12, 5. 15, 4, 8. 16, 15. 17, 24. 27, 1. 30, 10. 38, 14. 41, 7. 50, 9. 61, 3. 68, 18. 70, 1, 16. 76, 12. 101, 3. 18, 6, 15, 117. 36, 5. 42, 7, Regiusps. 9, 27. 16, 15. 17, 30. 18, 14, 14. 29, 7, 13. 30, 2. 10. 45, 11. 50, 9. 60, 5. 61, 3. 68, 18. 101, 3. 17, 12. 18, 6, Eadwineps. 9, 27; *bëon* (für *bëom*) Pariserps. 118, 46, Regiusps. 24, 20; *hëom* (für *bëom*) Eadwineps. 2, 6. 24, 16; *bëam* Vesp. Ps. 12, 5; Sievers § 150, 3: angl. Diphthongverwechslung. — 2. Pers. *is* Eadwineps. 85, 5, 17. 88, 9, 20, 44. 89, 1. 113, 5. 17, 21, 28. 18, 137, 151. 38, 8, 14. 39, 7, Hy. 1, 1 (sichere 2. Sgl., vgl. besonders 85, 118, 137. 139, 7, dem Original zuzuschreiben, weil in allen Teile des von verschiedenen Händen geschriebenen Ps. vorkommend). — *ar* (für *ard*) Vesp. Ps. 88, 44; *ard* in dem Vesp. Ps. 68mal, Aga. Ges. Jud. Dei IV 3. 3, 1; *ardu* Vesp. Ps. 41, 6. 12. 42, 5. 113, 5; *card* (für *card*) Vesp. Ps. 117, 28; *erd* Vesp. Ps. 22, 4. 51, 3. — Pl. *siont* Vesp. Gl. 232; *sioundon* Eadwineps. 17, 8. 21, 15; *seoundon* Sat. 104. 709, *seundan* Bt. Hs. B. 9, 26; *sion* Vesp. Gl. 928. — *bið* Cri. 1235. 364, Gn. Ex. 124, Vesp. Ps. 21, 27. 72, 5, Eadwineps. 9, 2. 58, 15; von Sweet im Vesp. Ps. mit \*, von Grimm mit ? versehen Sievers § 427, 2 *bið* als Pluralform dürfte bloßer Schreibfehler sein, ist infolge ihrer Identität mit der 3. Sgl. bewahrte angl. Pluralform; ferner *biad* Vesp. Ps. 36, 9, 20, Corp. Gl. 180, Leid. Rā. 5. — *earu* Pariserps. 104, 7, Vesp. Ps. 81, 6. 93, 8. 131, 9. 38, 16, Hy. 4, 13, 10, Chad. 244; *earon* Pariserps. 101, 21, Beda 178, 14 (Mill Eger und Kläber erschließen weitere *earon* im Beda, vgl. Ang 25278), 2mal Urk. Th. 133; *ne aron* Seef. 82 (wahrscheinlich *ar* Form, vgl. Grein-Wülckers Bibl. der ags. Poesie Bd. 1). Von 6 *earun* im Vesp. Ps. sind drei 1. und 2. Pl., alle übrigen 3. Pl. — Opt. Praes. Sgl. *sio* Hy. 8, 4, auch im Eadw 73, 3. 93, 9, Vesp. Gl. 50. 161. 222. 23. 737. 861. 955.

## Flexion des v. v. sb. in den ags. Dialekten.

	Aws.	Spätws.	Akent.	Spätkent.	Merc.	Nhb.
Ind. Praes.						
Sgl. 1. <i>éom</i> (Ora. 2 <i>ean</i> )	<i>éom</i>	<i>béo</i>		<i>éom</i>	<i>ean</i>	<i>am</i>
2. <i>eart</i>	<i>bist</i>	<i>byst bist</i>			<i>eart, -ð bist</i>	<i>is arð</i>
3. <i>is</i> (ys)	<i>bist</i>	<i>byðt bist</i>	<i>is</i>	<i>bið</i>	<i>is</i>	<i>bið</i>
Pl. <i>sint</i> (synd)	<i>biod</i>	<i>synd synt biod</i> <i>stud sunt</i>	<i>sindan</i>	<i>béod</i>	<i>sindan biod biot</i> Pl. 1. 2. <i>arun sint</i> (syndan)	<i>biod</i>
	<i>biod</i>	<i>syndon</i>	<i>sindan</i>	<i>syndon</i>	<i>sindon biðon</i> <i>sint</i>	<i>sindun -on</i>
	<i>syndon</i>	<i>syndon</i>	<i>syndon</i>	<i>sint synd</i>	<i>arun beoðan</i>	<i>biðon</i>
			<i>earan</i>	<i>si sij</i>	<i>3. sindun -on</i>	<i>biðon</i>
Opt. Sgl. ( <i>si sij, sic: bio bio</i> )	<i>sij si</i>	<i>bio</i>	<i>sie sé sio</i>	<i>lio bio sie sé bio</i>	<i>sint arun</i>	<i>biðon</i>
Pl. ( <i>sins syn</i> ) <i>sien</i> ( <i>bion beom</i> )	<i>sin syn</i>	<i>brion</i> (ausschl. ab 11. Jh.)	<i>sien sion</i>	<i>brion</i>	<i>sie sé</i>	Lind. 1 <i>bia</i> 1 <i>bie</i>
Imp. Sgl.	<i>bio bio</i>	<i>béo</i>			<i>res bio</i>	<i>res</i>
Pl.	<i>biod biot</i>	<i>béot</i>			<i>resad biot biot wosað</i>	
	<i>bioge bioge</i>	<i>bio ge</i>				
Inf.	<i>bion bion</i>	<i>bion</i>	<i>bion</i>	<i>bion</i>	<i>1 resa bion</i>	Lind. 1 <i>bion</i>
	<i>tó bionne</i>		<i>bion</i>	<i>bion</i>	<i>wosa</i>	
	<i>tó bionne</i>				<i>tó wosanne</i>	

6. *The Little Fox Godmother*. AF. I, 2 c, pp. 19-20.

(Government of Archangel.)

The Wolf and the Fox were living in the same place, but the a  
 Wolf had a hut of bark and the Fox had one of ice. In the  
 spring-time the Fox's hut melted and she applied for admission  
 to the Wolf's abode. The Wolf admitted her: first, to a place  
 on the steps; then, to his room and finally to a place on his b  
 stove. As the Fox had not eaten anything for three days, she  
 looked where her host kept his provisions and discovered them  
 in the garret. Thereupon follows the usual trick of knocking  
 and an invitation for both to be godfather and godmother at a  
 baptism. The Wolf declines but sends the Fox, who succeeds in  
 eating the provisions, butter and flour, in the same manner as  
 noted above. When the Wolf discovers the theft, he lets it pass  
 and requests the Fox to go to Russia for provisions. There the c  
 Fox meets a peasant with a sledge full of herrings, has herself  
 thrown on them, gnaws a hole through the mat which contains  
 the fish and through the bottom of the sledge, and while the  
 peasant is asleep, both the herrings and the Fox disappear. The d  
 latter however collects the fish, takes them to the Wolf and  
 pretends to have caught them with her tail through the ice. The  
 Wolf starts out with a bag of bread to fish and puts his tail  
 through the ice while the Fox is praying that it may freeze.  
 Thus the Wolf freezes fast, and in the morning the daughters of  
 the pope<sup>26</sup> kill him and make a fur cloak of his hide, 'but the Fox  
 remained alive, is living still and will survive us all.'

7. *The Fox Mourner, i*. AF. I, 6 b, p. 36.

(Kola.)

An old man loses his wife and seeks a professional mourner. a  
 The Bear whom he meets first, is willing to do the mourning but  
 fails to win the old man's favor in the stipulated trial and is  
 rejected. The Fox whom he meets next, is successful and is  
 engaged. While the Fox is mourning, the old man digs the  
 grave, but when he returns the Fox has eaten the dead body  
 and disappeared.

8. *The Fox Mourner, ii*. AF. I, 6 a, pp. 35-36.

A bean grows up to the sky. An old man climbs up toward a  
 heaven; first alone, then with his wife, drops the sack in which

<sup>26</sup>. The 'popes' (Russian *pop*=priest) are permitted to marry.

- b he carries her and thus becomes the cause of her death. As they have dwelt alone in a vast plain there is no mourner on hand and the man has to go out to look for one. At first he meets a Bear, then a Wolf and at last a Fox. The lamentations of the Bear and the Wolf do not please him, but that of the Fox gratifies him so much that he engages her and promises her a pair of chickens for each lamentation. As he has the Fox chant her lamentations four times and he possesses only three pairs of chickens, he puts two dogs in a sack and the six chickens on top of it. The Fox takes the sack and in turn eats six chickens, but when she opens it for the seventh time the dogs jump out and start to pursue her. She runs until she finds a place of refuge under a log. While lying there she asks her ears, her eyes, her feet and her tail how they have acted. The ears, eyes and feet declare that they have promoted her flight, but the tail admits that it has been an impediment. To punish this member for the hindrance, she gives it to the dogs but by it they pull her out and tear her to pieces.

9. *The Fox Physician*. AF. I, 5, pp. 32-34.  
(Government of Archangel.)

- a An old man and an old woman each planted a cabbage-head; that of the woman withered, but that of the man grew and grew and grew until it reached heaven. Then the man climbed up, cut a hole into heaven, feasted and slept there, and on his return told his wife of the wonderful hand-mill there that turned out cakes and other dainty things. The next time he went, she wanted to go with him, and as she could not go up by herself he placed her in a sack, took the sack between his teeth and commenced to climb up again. When he had almost reached heaven he inadvertently answered a question asked by his wife, the sack slipped from his mouth and his wife was crushed to death.
- b While he was bewailing his loss, a Fox came along, asked him about his grief and offered to cure his wife. The man was satisfied, gave the Fox flour and butter and left her alone with the body. The Fox, however, gnawed off all the flesh from the bones, made dough of the flour and butter and ate it, then ran away and left the old man alone in his sorrow.

10. *The Sheep, the Fox and the Wolf*. AF. I, 9, pp. 45-46.  
(Government of Archangel.)

A Sheep who had run away because she was always blamed a for what the Ram did, met a Fox who had left home because she was charged with the misdemeanors her husband committed. After a while they fell in with a Wolf who was made responsible for the lambs that the female wolf tore to pieces. While they b were walking along together, the Wolf suddenly pretended that the Sheep had on his fur, and the Wolf being asked by the Fox whether he could swear to it, declared that he was willing to go to the cross and take his oath on it. The Fox however led him c to a trap the peasants had set by the road and told him to kiss <sup>27</sup> it. No sooner had the Wolf touched the iron than he was caught. The Sheep and the Fox ran away unhurt.

11. *The Animals in the Pit, i*. AF. I, 10 a, pp. 46-47.

Once upon a time a Hog was going to St. Petersburg to a church. On its way it met a Wolf [who said]: 'Hog, Hog, where are you going?' 'To St. Petersburg to church,' [he replied]. 'Take me with you' [he said]; 'Come along, Gossip!' [the Hog rejoined]. Thus the Wolf joins the Hog and in the same way they receive three more companions, first the Fox, then the Hare and at last the Squirrel. They continue their journey together until they fall into a pit. After they have been in it for some b time and become very hungry, the Fox proposes that they try their voices and eat the one whose voice is pitched highest. Then the Wolf begins with his coarse voice: 'O-o-o!,' the Hog sings a little higher: 'U-u-u!,' the Fox higher still: 'E-e-e,' and the Hare and the Squirrel cry 'I-i-i.' Since the voice of the last two is pitched highest, they are torn to pieces and devoured. On the following day the Fox suggests that they ought to eat next the one whose voice is pitched lowest, and this time the Wolf is the unfortunate creature. The Hog and the Fox swallow c all of his flesh directly, but the Fox hides some of his entrails under her and keeps eating of them day after day. Finally when the Hog asks her what she is eating, she replies that she is eating her own entrails and advises the Hog to tear open its belly and do the same. Thereupon the Hog does tear open its

<sup>27</sup> The kissing of the cross, or gospel, is a familiar part of the ceremony of swearing in courts of justice.



belly and dies of it and thus becomes the prey of the Fox. 'Whether the Fox has come out of the pit, or whether she is in there yet, I am sure I cannot tell.'

12. *The Animals in the Pit, ii.* AF. I, 10 b, 47-50.

(Government of Voronež.)

- a A Boar who is going into the woods to eat acorns, warns a  
 b Wolf who is anxious to join him that there is a wide and deep  
 pit which he cannot jump. Nevertheless the Wolf insists on  
 going, but when they come to the place and jump, he lands in  
 the pit. On the following day the Boar encounters a Bear; on  
 the third, a Hare; on the fourth, a Fox. None of them heeds  
 his warning and all fall into the pit. Thus there are four of them,  
 and as they can find nothing else to eat they have to choose  
 victims from among themselves. This time those who shout  
 c feeblest are eaten; first, the Hare and next the Wolf. The Fox  
 hides some of the flesh under her and when asked by the Bear  
 what she is eating, makes him believe that she is eating her own  
 flesh, and induces him to take out one of his ribs. The Bear  
 d dies of this and the Fox consumes his flesh. When she has be-  
 come hungry again she perceives a Thrush that is building its  
 nest on a tree overhanging the pit, and threatens to devour its  
 e young ones if it does not give her something eat. The Thrush  
 muses and ponders for a while how it shall get food; then it flies  
 into the village and brings the Fox a chicken. The Fox acknowl-  
 edges that she has gotten something to eat, but declares she also  
 f needs something to drink. The Thrush muses and ponders  
 again then flies away into the village and brings her water.  
 Thereupon the Fox confesses that she has had something to eat  
 g and to drink but demands to be helped out of the pit. The  
 Thrush muses and ponders how to get her out of it and pres-  
 ently commences to cast sticks into the pit and throws in so  
 many that the Fox can jump out. Then she stretches herself,  
 admits that she has been fed and watered and rescued from the  
 h pit, but demands to have some amusement. The Thrush muses  
 and ponders once more and finally bids the fox to follow it into  
 i the village. There it lights on a gate and has the Fox lie  
 down under it, and when it begins to cry, 'Grandmother, grand-  
 mother, bring me a piece of tallow,' the dogs rush out and kill  
 the Fox. 'I was up there, too, and drank mead; I passed my

lips but nothing came into my mouth. They gave me an officer's coat. I went away. Then the ravens flew and cried: 'Officer's coat! Officer's coat!' <sup>28</sup> I understood 'Off with your coat' and took it off. They gave me a soldier's cap. The ravens flew and cried: 'Soldier's cap! Soldier's cap!' <sup>28</sup> I understood: 'Stole your cap,' took it off and then had nothing at all."

- 13 *The Fox and the Woodpecker*. AF. I, 12, pp. 50-51.  
(Nizegorod.)

A Woodpecker had a nest with three young ones, on an oak tree. Suddenly the Fox came, knocked with her tail against the tree and declared she wanted it. The Woodpecker regretted that it had, as yet, only one young one hatched out, but the Fox answered she would teach it the blacksmith's trade. So the Woodpecker threw it down and she ate it in the bushes. The same thing happens to the other two to whom she offers to teach the shoemaker's and the tailor's trade.

14. *The Dog and the Woodpecker*, i. AF. I, 32 a, pp. 106-8.

A Woodpecker finds an old Dog who is driven away from his master's house and promises to feed him on condition that he guard the Woodpecker's children. Thereupon when they see some women carrying dinners in pots to their husbands, the Woodpecker bespatters itself, rolls in the dust and flies so low that the women set down their pots and attempt to catch it, and the Dog eats the dinner. Then the two friends set out for the Woodpecker's nest and soon meet a Fox whom the Dog pursues at the Bird's request. The courses of the Fox and the Dog cross a road which a peasant is passing with a cask of tar, and while the Fox succeeds in jumping through the spokes of the wheels, the Dog is caught in them and killed. To avenge his friend, the Woodpecker begins to peck at the horse's head and on the cask and thus keeps on until the enraged peasant in his attempts to kill the Bird has slain his beast and broken his cask. The bird, still not satisfied, flies even to the peasant's home and pecks at his child's head until the child is wounded by its own mother.

<sup>28</sup> The Russian text has 'blue coat' and 'red cap,' which I have replaced by officer's coat and soldier's cap in order to make the supposed misunderstanding possible.

15. *The Dog and the Woodpecker*, ii. AF. I, 32 b, pp. 108-9.

a A Woodpecker undertakes to provide for a Dog who is  
 b driven away from home. At first it flies into a house where  
 they are celebrating a wedding and runs over the tables so that  
 the guests throw dishes at it, and the Dog finds plenty to eat on  
 c the floor. The animals then go into another house where an old  
 man is tapping wine in the cellar. Here the Woodpecker pecks  
 on the cask until the man throws his funnel at it, and while the  
 man tries to recover the funnel the wine runs out and the Dog  
 d drinks his fill. The Dog is next taken to the thrasher's floor to  
 have some amusement. The Bird alights on the shoulder of  
 one of the thrashers and pecks his neck until his comrade wishing  
 e to kill the Bird knocks him down with his flail. Thereupon the  
 f and animals proceed to plot against a Fox. While the Woodpecker  
 engages her attention by feigning lameness, the Dog watches his  
 opportunity and seizes her, but a peasant who is passing by with  
 g a load of pots, kills both the Fox and Dog. The Woodpecker  
 causes the peasant to slay his horse and break his pots.

16. *The Bear, the Dog and the Cat*.<sup>29</sup> AF. I, 26, pp. 93-95.

a An old Dog that is driven from his master's house lies down  
 b under a tree where he is found by a Bear. The Bear has sym-  
 pathy for him, paws the ground until his eyes become red, his  
 hair bristles, his tail stands erect and then he kills a stallion for  
 c the Dog. When the Dog is hungry again, the Bear tears a  
 peasant woman's child from its cradle, gives the Dog a chance to  
 save it and thereby induces his former master to receive him  
 d back into his house. Some time afterward, there is a great sup-  
 per at the house, and when the company is fairly drunk the  
 Dog leads his friend, the Bear, into the room. The Bear, how-  
 ever, after having drunk a few glasses of wine cannot keep still  
 e and is beaten so severely that he barely saves his life. The  
 f same peasant drives a Cat also from his house. At first the  
 Dog provides the Cat with food from the house, but after he  
 has been beaten for this he tries to kill a stallion as he saw the  
 Bear do and perishes in the attempt.

17. *The Fox and the Gorcock*. AF. I, 11, p. 50.

(Government of Tver.)

A Fox who was running through the woods, perceived a Gor-

<sup>29</sup> This story is inserted here because of its supposed relation to those preceding.

cock and said to him: "Garrick, Garrick! I was in town." 'Boo-boo-boo! Boo-boo-boo! You were? Then you were.' 'Garrick, Garrick, I have brought an ordinance with me.' 'Boo-boo-boo! Boo-boo-boo! You have? Then you have.' 'That you Gorcocks shall not sit any longer on trees, but always go on the green meadows.' 'Boo-boo-boo! Boo-boo-boo! We shall? Then we shall.'—'Garrick, who comes driving there,' asked the Fox, as he suddenly heard tramping of horses and barking of dogs. 'A peasant.' 'What is running behind him?' 'A co't.' 'What kind of a tail has it?' 'A crook tail.' 'Well, good-bye Garrick! I am in a hurry to get home.'

18. *The Fox Confessor.* AF. I, 4 a, pp. 27-28.

Once upon a time a Fox had been roaming through the woods a for a whole long night of autumn and had not found anything. Toward daybreak she ran into a village, went into a barnyard and climbed up on a chicken roost. While she was creeping along on it and just about to seize one of the chickens, the time came for the cock to crow. He flapped his wings, trod with his feet and crowed with all his might. The Fox was so terrified that she fell from the roost and was sick with a fever for three weeks. After that the Fox saw the Cock one day sitting on a b dry tree in the wood. She waited in vain for him to fly down and devised a plan to deceive him. She went to the tree and cried: 'Dear Cox, how are you to-day? What has the devil brought you here for,' thought the Cock. But the Fox came nearer and continued with a sanctimonious air: 'My dear Cox, I have come to save you. I wish to lead you on the right way and teach you the truth. Don't you see, dear Cox, you have fifty wives and have not confessed your sins once. Come down to me and do penance! I'll take away all sins and will not allow you to perish.' The Cock thereupon began to come down little by little and finally fell right between the paws of the Fox. She seized him and said: 'Well, now I'll make it uncomfortable for you. Do you adulterer and debaucher recall your bad deeds? Remember how one dark night I came to help myself to a single chicken; but you flapped your wings and trod with your feet.' 'Dear Fox,' answered the Cock, 'your words are gracious and c wise. I'll tell you something: At our chief priest's there will soon be a feast, then I'll ask them to let you bake the bread for

supper and pancakes sweetened with honey and you will gain honor thereby too.' Now the Fox opened her paws, and the Cock flew upon a tree.

19. *The Cat, the Cock and the Fox, i.* AF. I, 17 a, pp. 56-60.  
(Government of Vologda.)

- There was once a man who had a Tomcat and a Cock. The man went out to work in the woods, the Tomcat carried dinner to him, and the Cock was left behind to take care of the house.
- a But when the Fox came and sang under the window: 'Kikeriki, my Cock with the golden combs! Look out at me! I'll give thee peas,' the Cock looked out and was seized and carried away. While the Fox was running off with him, he cried: 'The Fox is carrying me away, is carrying away the Cock through the dark woods, into the far distance, into foreign lands, over three times seven countries into the thirtieth kingdom, into the thirtieth
- b empire. Tomcat Thomson (*Kot-Kolomaeril'i*) save me!' The Tomcat heard his cry and delivered him, warning dear Cox Cock (*Petja Petusok*) never to look out of the window again. Nevertheless the Fox succeeds in catching him again, and after he has been rescued once more, she outwits him even for a third time.
- a The conclusion is told differently. According to one version the Fox eats the Cock and leaves nothing but his tail and feathers. 'The man and the Tomcat were sad and said: 'That follows if
- c one does not heed advice.' According to the other version, the Cat buys a coat, red boots, a cap, a bag, a sword and a *gusli* and sings and plays as a *guslar*<sup>30</sup> before the Fox's house. First the Fox sends her children, then the Cock, and finally she comes herself. Her children and she herself are slain; the Cock runs home.

20. *The Cat, the Cock and the Fox, ii.* AF. I, 17 c, pp. 61-62.

- a A Tomcat and a Cock are living together. In spite of his  
and friend's warnings the Cock is carried off three times. The last  
b time the Tomcat knocks with his tail against the window of the  
c Fox and wishes good health to her two sons, Dimeša and Remeša, and her four daughters. The sons and daughters and the Fox herself perish; the Cock and the Tomcat go home, have a pleasant time and earn much money.

<sup>30</sup> *Gusli* is a kind of harp, and *guslar* a harper.

21. *The Cat, the Ram, the Cock and the Fox*, iii. AF. I, 17 b, pp. 60-61.

A Cat, a Ram and a Cock are living together. While the Cat a and the Ram are peeling bast in the wood, the Fox sings under the window, beguiles the Cock and carries him off. Twice the b Cock is rescued immediately, but the third time he is taken to the Fox's house. Then the Ram and Cat make a harp and play under the window of the Fox: 'Ding-ding, there lives a beautiful Fox in a golden kennel and she has seven daughters; the first, c Scare-the-bird; the second, Little Scare-bird; the third (?); the fourth, Sweep-the-hearth; the fifth, Shut-the-pipe; the sixth, Fan-the-fire; the seventh, Bake-the-cake.' The Fox sends, first, Scare-the-Bird to see who is singing the beautiful song, but when she comes out she is killed by the Cat and the Ram and thrown into a basket. In the same way the other daughters and the Fox herself are slain and the Cock, who is found alive, is taken home.

22. *The Fox and the Crab*. AF. I, 15, p. 54.

(Government of Tambov.)

The Fox and the Crab stood together and spoke with each other. The Fox said to the Crab: 'Come, I'll run a race with you.' The Crab replied, 'All right, Fox, come!' So they started to run, but just when the Fox darted away the Crab caught hold of her tail and did not let go till the Fox had reached the goal and turned round. Then the crab said: 'I have been waiting for you here for a long time.' So the Fox had to acknowledge that she was beaten.

23. *The Fox and the Crane*. AF. I, 13, pp. 51-52.

(Government of Tver.)

The Fox had made friends with the Crane and had even become his gossip at a baptism. Thus the Fox invited the Crane to a feast for which she had prepared manna in a pan. 'Please eat, my dear gossip, I have prepared it myself.' The Crane struck in vain with his long bill on the flat pan, he could not get hold of anything. Still he thanked his gossip for her kindness and in his turn, invited her to a feast. For this he had prepared a soup which he served in a narrow-necked jug. 'Eat, my dear

gossip! This is all I have to offer.' This time the Fox tried in vain to eat and when she saw that she could not get anything, she became very angry, for she had expected to eat for a whole week. 'As one calls into the wood so the echo comes back.' From that time on, the friendship between the Fox and the Crane was over.

24. *The Fox and the Jug*. ERLLENWEIN, No. 34.

(Government of Tula.)

- a The Fox used to go to a peasant's house to steal chickens. The peasant suspended a jug, into which the wind was blowing, and the jug made music: *u-u-u*. The Fox came again and listened, and when she saw the jug, she seized it by the ribbon attached to the handle and hung it on her neck. 'Just wait, you stupid old jug,' said she, 'I'll drown you,' and carried the jug
- b to a hole in the ice and set about to sink it. The jug gulped itself full of water: cluck-cluck-cluck, and dragged the Fox with it to the bottom. Then the Fox prayed: 'Jug, jug, don't drown me! Surely I won't do it, surely I just wanted to frighten you.' The stupid old jug, however, did not listen, but drew her further and further to the bottom and drowned her.

25. *Snow-white and the Fox*. AF. I. 14, pp. 52-53.

(Government of Kaluga.)

- a ~~Two~~ old people had a granddaughter by the name of Snow-white. Once upon a time when she had been permitted to go into the woods to gather berries with her companions, she was separated from them and being very anxious, she climbed a tree and wept bitterly. At first a bear saw her there and offered to carry her home, but she was afraid he might eat her and so she did not come down. Then came a Wolf and wanted to take her, yet she did not trust him either and also let him go. Finally a Fox offered her services, was accepted and carried her home.
- b Her grandparents gave the Fox milk, curd and eggs, yet she asked for a chicken. Then they took two sacks, put a chicken into one and a dog into the other and let the chicken go first, and immediately afterward the dog. The Fox had a narrow escape but saved her life.

26. *The Peasant, the Bear and the Fox*, i. AF. I, 7 a, pp. 37-38.  
(Government of Tula.)

A ploughman who was sowing turnips was surprised by a Bear and could only save his life by promising him one half of his crop. At harvest time the Bear came and got the leaves, with which he was satisfied until he happened to taste the sweetness of the roots. Then he became very angry and told the man he would tear him to pieces if he ever dared to enter the wood again. For a long time the peasant stayed at home and burnt his wall-boards, his benches and his casks, but finally he was compelled to start for the forest to get some firewood. While he was going there slowly, a Fox ran up to him, learned the cause of his grief and promised to imitate the noise of a beater for game. When the Bear heard that noise he came to the man to ask him what it was, and on learning that there were hunters in the wood he begged the man to lay him on his sledge like a log, to cover him with wood and to tie a rope around it. The peasant did as he was told, laid the Bear on the sledge and covered and bound him, and then took his axe and killed him. The Fox went with the man to obtain a reward, but he whistled for his dogs and sent them after her. Having succeeded in reaching her hole, she asked her eyes, her ears and her tail as indicated in a previous story (8d). Since her tail has hampered her flight, she gives it up to the dogs who pull her out by it and kill her. 'So it often goes through the fault of the tail, the head also perishes.'

27. *The Peasant, the Bear and the Fox*, ii. AF. I, 7 b, pp. 38-40.  
(Government of Tambov.)

A peasant and a Bear who were great friends raised a crop of turnips and a crop of wheat together. As the Bear did not receive anything but the leaves of the turnips and the stubbles of the wheat, and the man made fun of him in addition, he became very angry and threatened to devour him. In this difficulty the man is saved by the Fox who asks him whether there are no Bears and Wolves in the wood. At the Bear's request he answers, 'No'! 'What is lying there by your wagon?' continued the Fox. 'Say a log' whispered the Bear. 'A log' replied the peasant. 'If it were a log, it would be bound fast on the wagon.' While the Fox is gone for a little while the Bear



allows himself to be bound on the wagon. Then the Fox returns. 'If it were a log, the axe would stick in it.' The Bear whispers, he should strike the axe into him, but the man does it so hard that he kills him. The Fox receives for her trouble a sack with what is supposed to be two white chickens, but when she opens it, she sees that it is two white dogs, runs off as hard as she can and with difficulty succeeds in reaching a place of refuge. There follows here her conversation with ears and eyes, feet and tail; she sacrifices the latter and thereby loses her life.<sup>31</sup>

28. *The Peasant and the Serpent.* ERLÉNWEIN No. 22.

(Government of Tula.)

a A peasant who was burning stubbles in spring, preserved a  
Serpent's life by putting it into a sack. After the danger was  
passed and the Serpent let out of the sack, it threatened to  
devour its rescuer, but accepted his condition that three should  
b decide whether it was right. A Hare and a Wolf declared that  
c good was always recompensed by evil. The Fox said the same,  
but pretended not to believe that the Serpent could go into the  
sack, unless she saw it. The Serpent then crept in again and  
d the peasant smashed it against a wheel. For his service, the Fox  
was promised three chickens, but received three dogs instead  
e and barely escaped to her kennel. There she asked her eyes,  
ears and feet, and her tail what they have done and as her tail  
has hampered her flight, she sacrifices it to the dogs and thereby  
loses her life.

29. *Old Hospitality is forgotten.* AF. I, 8, pp. 43-45.

(Government of Astrachan.)

a A Wolf pursued by hunters met a shepherd coming from a  
field with a sack and a flail. The shepherd allowed him to get  
into his sack and told the hunters he had not seen any Wolf, yet  
when the danger was past and he opened the sack again, the  
Wolf declared that he would eat him and met all his objections  
b by saying: 'Old hospitality is forgotten.' The peasant then  
consented to be eaten provided the first person they should  
encounter were of the Wolf's opinion. This was an old Mare  
who had lived at her master's for twelve years, had borne him

<sup>31</sup> Another variant occurs in the government of Astrachan. The motive of the hunt appears here still more obscured.

twelve colts, had worked for him with all her strength, and had finally been dragged into a ravine from which she had hardly been able to get out again. She agrees with the Wolf: 'Old hospitality is forgotten.' The peasant became quite sad at this, but the Wolf was willing that he should ask the opinion of another person. This was an old Dog who had served his master faithfully for twenty years, had watched his house and protected his herds and, at last, had been driven away because he could not bark any more. He too says: 'Old hospitality is forgotten.' Thereupon the peasant grew more discouraged still, but c persuaded the Wolf to wait until they had seen a third person. This was the Fox. She doubted that the big Wolf could have been in the small sack and pretended to disbelieve both the assertions of the man and those of the Wolf, until the latter had gotten into the sack again. Then she told the peasant to tie it up and to thrash on it with his flail. The man did this, but struck d and e the Fox dead, too, and said: 'Old hospitality is forgotten.'

30. *The Bear, the Fox, the Bull-fly and the Peasant.* AF. I, 20.

pp. 77-79.

A Bear who saw a peasant driving into the wood with a pie- a bald horse, wondered who had coloured it. On learning that the man had done it himself he, too, asked to be coloured, yet no sooner was he bound tight when he howled and wished to be released again. Still the peasant went on, made his hatchet red-hot and burnt and scorched him till he burst his fetters in agony and ran away howling for revenge. On the following b day a Fox drank a jug of milk which the peasant's wife, who was mowing rye, had taken with her out into the field. When she had finished it, however, she could not pull her head out again. 'Jug,' she said, 'thou hast had thy fun, this will do! Stop thy nonsense now and let me go! My dear jug, my little dove. I have had enough of thy silliness.' While the Fox was pleading thus, the peasant who had come to look after the work of his wife struck the Fox a blow that crushed one of her legs, and wild with pain she made a jump, smashed the jug against a stone and ran away. Finally when the peasant commenced to c load the rye on his wagon he was stung by a Bull-fly and punished it by sticking a straw into its belly. The Bull-fly, the Bear and the Fox meet and concert a plan of revenge. (Rest omitted).

31. *The Tale of the Flayed Goat.* AF. I, 28, pp. 98-100.

(Government of Tambov.)

- a A peasant who is living with a little Hare finds a Goat that is flayed on one side and takes him to his house. While he and the Hare are absent, the Goat bolts the door and does not allow  
 b the Hare to get in again. The Wolf and the Cock, who wish to  
 c help the Hare, are frightened by the Goat, but a Bee stings him and drives him out. The Hare goes in his house and sleeps.  
 'When he shall have done sleeping, the story will begin again.'

32. *The Fox, the Hare and the Cock.* AF. I, 3, pp. 25-27.

(Government of Vladimir.)

- a Once upon a time there was a Fox who had a house of ice and a Hare who had one of bark, but when spring came the Fox's  
 b house melted and she went to the Hare's and turned him out.  
 c The Hare cried and did not know what to do, and even the Dogs, a Bear and a Bull who wished to restore his house to him were  
 d frightened away by the Fox's presumptuous words. The Hare was quite sad till there came a Cock with a scythe who terrified the Fox with his threats and killed her when she came out. Thenceforth the Hare and the Cock lived together and were always happy. 'There you have your story, give me a jug of butter!'

33. *The Tale of the Ram that was flayed on one side.* AF. I, 29, pp. 100-102.

(Government of Tver.)

- a A master kills five sheep to get skins for a coat, and when he finds that half a skin more is wanted, he flays a ram on one side.  
 b Being very angry the Ram runs away with a Goat and they build a house. A Cow, a Hog, a Cock and Gander having become  
 c dissatisfied, leave home and when winter approaches, they ask admission to the house of the Ram and Goat. The latter do not wish to let them enter, but finally yield to their unceasing  
 d threats. After a while robbers come, yet their spy meets with so  
 e terrible a reception that they soon leave again. Later on, Wolves try to get possession of the house, but their messenger fares as ill as the spy of the robbers, and they do not dare to make an  
 f attack. A Hedgehog, however, who is with them knows that the Ram is flayed on the side, so he rolls in and stings the Ram and puts all the domestic animals to flight. Then the Wolves go in and li

34. *Animals in Winterquarters.* AF. I, 30, pp. 102-105.

A Ram who is seeking to escape the winter and cold and is a looking for warm weather, is joined first by a Bull, then by a Hog, then by a Gander and finally by a Cock. The Bull proposes b to construct a house for the winter and asks the others to help him to build it, but they all think they can do without it and let him put it up by himself. After it has grown cold, however, they c come to the house one after the other and gain admission by their threats to destroy it. Then they live happily together until the Cock cannot help singing and thereby betrays their place of refuge to the Fox, who soon comes to the house with the Wolf and the Bear. First the Fox goes in to get the Cock, d and is killed by the Bull and Ram, then the Wolf meets with the same fate while trying to seize the Ram, and finally the Bear has a very narrow escape when he attacks the Bull.

35. *The Bear and the Cock.* AF. I, 31, p. 105.

An old man had a stupid son who threatened to break the a stove to pieces if he did not give him a wife. The father objected that they had no money, but the son replied that they had an Ox which they might kill and sell, whereupon the Ox fled. The same thing is repeated with their Ram and their Cock. No b sooner had the three animals built a house in the wood than the Bear learned of it and came to eat them. Still the Cock c frightened him by his threats so terribly that he ran until he fell dead. Then the blockhead found him, sold his skin and got married with the proceeds. The Ox, the Ram and the Cock d however, went home again.

36. *The Wolves and the Bear are frightened, i.* AF. I, 19 a, pp. 67-70.

(Government of Vladimir.)

A Cat who is to be killed for having taken cream, induces a a Ram to flee with him. They pick up a wolf's head lying by the road-side and go straight toward a fire which they see shining in the distance. When they are close to it they perceive twelve Wolves sitting around it and warming themselves. After, b having saluted them, the Ram asks the Cat: 'Brother, what is there for supper?' 'You know we have those twelve wolves head's.' 'Select the fattest.' The Ram went into the bushes and

lifted up their wolf's head and asked: 'Is this the one, brother Cat?' 'No, choose a better one!' Then the Ram lifted up the same head again: 'Is it this one?' Now the Wolves began to feel uncomfortable and would have liked to run away at once, but not daring to do so, four of them ask permission to go to get some wood, four others go after water and the last four follow the rest. Though the Tomcat had ordered them to be back soon, he and the Ram were very glad they were gone and hoped  
 c they would never return. The Wolves, however, collected again, met the Bear Michajlo Ivanovic and decided with him to invite the Tomcat and the Ram for a feast. The Fox, however, who had to deliver the invitation, gave on his return such a description of the Cat, that the Bear considered it advisable to place one of the Wolves on a high stump to give notice of the arrival of the  
 d guests while he himself with the Marmot continued the preparations of the feast. As soon as the Ram and the Cat had come, the former knocked the Wolf on duty from his stump and the latter scratched him up so terribly that all the Wolves dispersed,  
 e the Bear climbed a fir-tree, the Marmot hid in a hole and the Fox concealed herself under a log. The two guests ate the viands prepared for them until the Cat frightened by the tail of the  
 f Marmot climbed the fir-tree. This terrified the Bear so that he let go the tree and in falling almost crushed the Fox, yet both managed to escape.

37. *The Wolves and the Bear are frightened, ii.* AF. I, 19 c, pp. 73-76.

- a In a distant country there lived a peasant who had a Goat and a Ram. As the peasant was short of hay and treated them very ill, they fled, taking with them a bag and a gun. On their way they found a wolf's head. Then the Goat said: 'Brother Ram, take the head and put it in your bag!' 'What in the deuce shall we do with it? Walking is tiresome enough any way.' 'Just take it with you! When we get to our place we will make a head-cheese of it.' Thereupon the Ram picked up the wolf's head, put it in his bag and took it with him. Finally they reached a wood. The Ram declared that he was almost frozen, but the Goat said he had seen the light of a fire in the distance.  
 b So they went toward the fire and fell in with twelve Wolves who were sitting round it warming themselves. The Ram was frightened, but the Goat told him not to be afraid, walked right

up to the Wolves and said: 'How are you comrades? How are you Kozma Mikitič?' answered the Wolves in anticipation of a dainty bit, since the Goat and the Ram seemed to have come of their own accord to enter their jaws. The Goat however thought otherwise and said: 'Well, brother Ram hand me a wolf's head, we'll cook it and make a head-cheese of it.' The Ram took the wolf's head out of the bag and presented it to the Goat. 'Not this one! there is another, that of the oldest Wolf, that's the one I want.' The Ram went to look into the bag and after a long search brought back the same head. 'You block-head,' cried the Goat angrily, stamping with his foot, 'that is not the one either. The one I want is lying below on the bottom.' The Ram searched again and brought the very same head for a third time. 'At last,' cried the Goat, 'that is the right one.' Meanwhile the Wolves, who had been looking on, had become suspicious: 'Good gracious, how many of our people they must have killed! A whole sack full of nothing but heads.' Now the Goat asked: 'Brothers, do you not have anything for us to cook our supper in?' Then the Wolves jumped up and ran away, one after some wood, another after some water, a third after a pot, but all were thinking only of how they might escape alive. The Wolves return afterward, being encouraged to do so by a Bear, but since the Goat has climbed to the top of a tree and the Ram is clinging with his forefeet to one of the lower branches, the Wolves and the Bear do not know what has become of them. While the Bear is sitting under the tree and telling the Wolves to gather some acorns that he may prophesy with them where the Ram and the Goat are, the Ram falls down. At the same time the Goat fires a shot and speaks so boldly that their enemies flee. The Ram and the Goat return home and suffer no more want.

38. *The Wolves are frightened.* AF. I, 19 b, pp. 70-73.

A Tomcat Vaska (Basil) who has been beaten so cruelly that he can only walk on three legs, persuades a Goat and a Ram who are to be killed in honor of a son-in-law, to flee with him. The Goat takes Vaska on his back and so they run over mountains and valleys until they reach a meadow with hay stacks where they decide to spend the night. Since it is cold, however, and they need a fire, Vaska bids his companions knock their heads against each other, lights some birch bark with the sparks.

that fly from their eyes and soon has one of the stacks ablaze. Then a peasant, the Bear Michajlo Ivanovic, who being badly wounded by the farmers is on his way to the physician Fox, comes and asks for shelter. He is welcomed and scarcely have they chosen their places for the night: the Cat on a haystack, the Bear under it, the Goat and the Ram by the fire, when  
 b suddenly eight Wolves, seven grey ones and one white one, make their appearance.

The Cat warns the Wolves to keep away from the Goat, who knocks down the beasts with his beard and pulls off their skins with his horns, and advises them rather to try a game with the Bear. While the Wolves are giving the Bear a hard time, the three travellers set out and take refuge on a tree. The Cat reaches the top, but the Goat and the Ram are only clinging to a branch with their forefeet, when the Wolves, repulsed by the Bear, come by and discover their retreat. As soon as they have surrounded the tree the Cat, realizing the danger, commences to throw cones at them and says: 'There is one Wolf, and another, and one more; that makes one for each brother. Now I Vaska have just eaten two Wolves and am satiated. You oldest brother have been after the bears, but have not caught any. Take my share too!' Scarcely had he said this when the Ram let go the branch and fell with his horns directly on one of the Wolves. Then Vaska quickly cried: 'Seize him, hold him,' and so frightened the Wolves that they ran off without looking round.

39. *The Wolf Simpleton*, i. AF. I, 24 a, pp. 86-89.

- a A peasant had a Dog who had become so old that he could not watch his house any longer. He, therefore, took him out into the wood in order to hang him, but seeing bitter tears trickling from his eyes he had mercy on him and left him tied to an asp-tree. Scarcely had the Dog begun to moan and curse his fate when suddenly a mighty Wolf stepped forth from the  
 b bushes. The Wolf blamed him for having driven him away from his master's house so many times, is glad the Dog has come to him of his own accord and announces that the hour of retribution is at hand. The Dog, however, explained to him, that his flesh is like rotten wood and tasteless after delicious beef and mutton, and persuades him to make his flesh more tender by rich and abundant food, before he devours him. After having brought the Dog half a mare, a fat sheep and a bear, the Wolf proposed

again to eat him, but now the Dog has grown so stout and strong that his enemy himself has a narrow escape. Having c  
licked his wounds, the Wolf started out again for prey, perceived a big Goat standing on the mountain and declared his intention to devour him. The Goat was satisfied, and to save the Wolf the trouble of chewing him, offered to jump straight into his jaws. Accordingly the Wolf took his stand at the foot of the mountain, but the Goat came down on him so swiftly that he knocked him senseless and then ran away. After three hours the Wolf came to himself, but his head was bursting with pain and he grew pensive. Had he swallowed the Goat, or not? He thought and guessed for a long time. If I had eaten the Goat, said he finally, my belly would be distended; it seems therefore the rascal has deceived me. With that he ran to a village, saw there a Sow d  
with her little Pigs and was just about to seize one of them when the mother intervened. 'How dare you be so rude toward me, Hog's face?' [said the Wolf.] 'I shall eat you first and then swallow all your Pigs at once.' [To this the Sow replied:] 'I have not been rude so far, but now I say, you are a great blockhead.' 'How is that?' 'How is it?' Decide yourself, Grey beast! How can you eat my Pigs now? They have just been born and ought first to be washed. We will join, you as a godfather and I as a godmother and thus christen the little children.' The Wolf agreed to that, and they went to a great mill and the sow said to the wolf: 'Dear gossip, you stand on the other side of the flood-gates where there is no water, then I'll take the pigs, dip them into the pure water and hand them to you, one after another.' The Wolf was glad of this and thought to himself: 'There comes a prey between my teeth.' So the grey blockhead went and placed himself under the foot-bridge, but the Sow seized the flood-gates with her teeth, raised them and let the water go. The water rushed forth, carried the Wolf with it and whirled him around, but the Sow went home with her Pigs, ate to satisfaction and lay down to sleep with her children on her soft bed.

The Wolf then saw the trickery of the Sow and with great e  
difficulty having saved himself out of the mill-race, was shot one night by a hunter, who had laid a bait for him near a thrashing-floor.



40. *The Wolf Simpleton*, ii. AF. I, 24 b, pp. 89-91.

- a In olden times when Christ was still walking with the apostles on earth, it happened that they met a Wolf on their way. The Wolf said: 'Lord, I would like to eat something!' 'Go,' said Christ, 'and eat the Mare!' The Wolf ran away to find the Mare and when he beheld her, he walked up to her and said: 'Mare, the Lord has bidden me eat you.' She answered: 'Oh no, you won't eat me, that is not allowed. I have a certificate for it, but it is strongly nailed up.' 'Well, show it!' 'Come nearer to my hind feet!' The Wolf stepped up, and the Mare gave him a kick in his teeth, so that he flew three yards, and then she ran away herself. The Wolf went with his complaint to Christ and said: 'Lord, the Mare has almost killed me.' 'Go, eat the Ram!'
- b The Ram offered to run down a mountain and to jump straight into the Wolf's jaws, but he struck him so violently that the Wolf did not come to himself before he was out of sight. Now the Wolf went with his grievance to Christ again and was told
- c to eat the Tailor. The Tailor answered: 'Wait let me first take leave of my family.' 'No that won't do.' 'Well, if it cannot be otherwise, eat me, only let me take your measure to see whether I can get the whole of me into you!' 'Measure!' answered the wolf. Then the Tailor stepped behind the Wolf, seized him by his tail, twisted the tail around his hand and gave the grey fellow a thrashing. The Wolf writhed, pulled and pulled, until he
- d finally tore off his tail and away he went. When he was running in this way he met seven Wolves, who cried: 'Stop, what is the matter, Grey fellow? where is your tail?' 'The Tailor has torn it off.' 'Where is the Tailor?' 'He is walking back there on the road.' 'Come, we must pursue him!' and away they went after the Tailor. The Tailor heard the pursuit and seeing that his case was desperate climbed quickly to the top of a tree and sat there quietly. Then the Wolves came and said: 'Never mind, brother, we'll get the Tailor. You, Stumpy tail, lie down there, the rest of us will step upon you, one upon the other, and so we'll reach him, we think.' The stumpy tailed one lay down on the ground, on him stepped one Wolf, upon that one a second, a third, and so higher and higher. Already the last one was climbing up, the Tailor saw the imminent peril and that they would have him immediately and called down from above: 'Well, now all will fare like the stumpy tailed one.' Then the stumpy tailed one jumped up quickly from under the others and

ran off. All of the seven Wolves fell on the ground and sprang up to chase the other. They succeeded in overtaking him and tore him to pieces. But the Tailor came down from the tree and went home.

41. *The Wolf and the Goat, i.* AF. I, 23 a, pp. 81-83.

(Government of Saratov.)

A Goat has built a house in the wood and given birth to a many children. Whenever she went out to get food the kids locked the door behind her and did not open it again until their mother sang before it. Now the Wolf had overheard the song b and tried to deceive them. The first time, to be sure, they recognized him by his rough voice, but the second time when he sang like their mother they opened the door and were all devoured but one. When the Goat came home and learned of her loss, she blamed the Wolf for it, but he protested his inno- c. cence and asked her to take a walk with him, in the course of which they got to a pit where robbers had cooked grits and which still contained a good deal of fire. On the proposal of the Goat they tried to jump over it, but the Wolf fell into the fire and when his belly burst with the heat, the kids jumped out and had no more danger to encounter.

42. *The Wolf and the Goat, ii.* AF. I, 23 b, pp. 83-86.

(Government of Tambov.)

A Goat gives birth to kids in a deserted house. The Wolf a fails at first to deceive the kids on account of his rough voice, b yet after having had his tongue made fine at the blacksmith's he prevails on them to open the door and devours all but one, leaving of them nothing but hair and bones. The old Goat collects and dries the hair, grinds them and makes pastry of them and invites her gossip, the Fox, and the Wolf who has eaten her kids to take breakfast with her the next morning. They come as early as five o'clock and after they have had their meal the Goat puts glowing coals in the cellar, drives iron pins into the ground around it, takes a board out of the floor and asks her guests to join her in her favorite game of jumping over the hole. The Goat and the Fox succeed, but the Wolf falls into the cellar and is burnt to death. The survivors have a grand funeral feast and henceforth the goat lives happily with her kid.

43. *The Tomcat and the Fox*,<sup>32</sup> i. AF. I, 18, pp. 62-67.

- a There was once a peasant who had a Cat which did so much damage that he put him in a bag, carried him into the woods and there let him go. The Cat made the hay loft in the wood-keeper's house his home and lived comfortably. Once when he was taking a walk, he met the Fox. She was very much astonished when she perceived him, because she had never seen
- b such an animal before. She therefore saluted the Cat and said: 'Tell me, valiant hero, who are you? For what reason have you come? What is your name and your origin?' But the Cat bristled up his fur and said: 'I am sent to you as a magistrate from the Siberian woods and my name is Kotofej Ivanovič (Cato Johnson)' 'O, Cato Johnson,' said the Fox, 'I don't know you at all, come with me to my house and be my guest!' The Cat went with her and she led him into her burrow, entertained him with several kinds of game and asked him more questions. 'How is it, Cato Johnson, are you married or single?' 'Single,' answered the Cat; 'I am also still a maiden, take me for your wife!' The Cat consented and they celebrated a merry wedding.
- c On the next day, the Fox went out to get some provisions for her young husband, but the Cat stayed at home. While the Fox was running along the Wolf came across her and began to make love to her. 'What has become of you, gossip' said he, 'I have looked into every hole and have not found you.' 'Let me alone, you fool, and stop your flirting! Formerly I was a maiden, but now I am married.' 'Whom have you married, Lisaveta Ivanovna?' 'Have you not heard that a magistrate called Kotofej Ivanovič has been sent to us from the Siberian woods?' 'No, I've heard nothing about it, Lisaveta Ivanovna, how could I see him?' 'Well, my husband is very angry. If any one does not please him, he eats him up immediately. See that you get a ram and give it to him for a present. Just lay down the ram and hide yourself, that he may not see you, otherwise you will fare ill.' The Wolf went to get the ram. Soon afterward the Bear who also wants to make love to her, is
- d informed of her marriage and engaged to bring an ox. The Bear, Michajlo Ivanyč, and the Wolf whom he calls brother Levon, come with their gifts, but neither dares to call out the Fox and her husband. While they are in this dilemma the Hare

<sup>32</sup> Note: Translated by LEGER, p. 223 ff.

comes running by. 'Come here, you bandy-legged devil,' cried the Bear. The Hare obeyed terror stricken. 'Well, you bandy-legged Eyerywhere and Nowhere, don't you happen to know where the Fox lives?' 'Yes, I do, Michajlo Ivanovič.' 'Then be quick and and tell her Michajlo Ivanovič and his brother, Levon Ivanyč, wish to see the Fox and her husband to pay their respects by the gift of a ram and an ox. While the Hare is running to the Fox, the Bear and Wolf look round for a hiding place; the Bear covers the Wolf with dry leaves and he himself climbs up a fir-tree. They soon see them coming. 'There come the Fox and her husband, brother Levon Ivanyč. What a little fellow he is!' When the Cat had gotten there he threw himself on the ox, bristled up his hair and commenced to tear off the flesh with his teeth and claws, growling at the same time as if he were angry: *malo, malo* (too little, too little). 'He is little but a great eater; four of us could not eat what is too little for him. May God be gracious to us! He will come also to us.' The Wolf would have liked to catch a glance at Kotosej Ivanovič, but he could not do so on account of the leaves. He began, therefore, to scratch away the leaves from his eyes, but when the Cat heard the leaves rustle, he thought it was a mouse, jumped right at the Wolf's muzzle and struck his claws into it. The Wolf ran as if there were fire under his feet, and off he was. The Cat, however, was frightened himself and leaped on the very tree where was the Bear. The Bear commended himself to God and let himself drop to the ground, and though he was bruised all over, he jumped up and ran away. The Cat and the Fox were provided with meat for the whole winter and lived well on it.

44. *The Tomcat and the Fox, ii.* AF. I, pp. 66-67.

The Fox is married to the Tomcat Kotonajlo Ivanyč. Once upon a time when she is carrying a duck to her husband, the Bear, the Boar and the Wolf in turn want to take it from her but do not dare to do so for fear of the Tomcat. Then they prepare a feast for him in order to win his good will, but the Wolf who delivers the invitation becomes so frightened at his purring and the fire of his eyes, that they all look for their safety. The Bear climbs up a tree, the Boar rushes into a swamp, the Wolf buries himself in a hay-stack.

45. *The Tomcat and the Fox, iii.* ERLÉNWEIN, 32.  
(Government of Tula.)

- a Godmother Fox invited Tomcat Jeremej to stay with her in her earth-house, and after he had procured some tow with which to make the house tight for the winter she proposed  
b to marry him. Jeremej was satisfied and went out to invite as wedding guests, the Hare, the Wolf and the Bear, who all accepted, and promised to bring a chicken, a sheep and an ox.  
c Then he took a bucket and started out to buy brandy, and as a peasant was passing with a cask, he jumped on it and made the man so angry that he broke his cask, and he could fill his bucket with the brandy that flowed from it. The wedding was a merry one. The Hare sang after two glasses, the Wolf after three and the Bear after four, but when the groom began to eat of the cow and cried: *malo, malo* (too little, too little), the guests were  
e seized with fear, and they dispersed. Another time the cat went out to get peas. Being scared by a bird, he climbed up a tree on which there happened to be a Bear and frightened him so  
f badly that he fell to the ground and killed himself. On descending again he caught a Thrush, but released it however, on the promise that it would get him the peas. Accordingly they went to a barn where an old man and a boy were cleaning peas.  
g The Thrush alighted on the bald head of the old man and caused the boy to kill him with his flail. Then the Cat collected all the peas he wanted and went home with them.

46. *The Mighty Tomcat.* AF. I, pp. 65-66.  
(Var.)

- a A mighty Tomcat is living in a deep forest. The Bear, the Wolf, the Stag, the Fox and the Hare determine to invite him for a feast, but all are afraid to deliver the invitation. The Bear is bandy-legged, the Wolf is not adroit enough, the Stag is timid, the Fox cannot run fast enough on account of her long tail.  
b Accordingly the Hare has to deliver the message, but on his return he gives his companions such a description of their terrible guest that the Bear climbs on a tree, the Wolf creeps into some bushes, the Fox digs a hole for herself in the ground, and the Stag and he himself run off.<sup>33</sup>

<sup>33</sup> The end of the story is the same as that given above.

47. *The Wolf*. AF. I, 21 b, p. 80.

Two old people have a Cat, Wash-thyself-nicely; a Dog, Bark-to-it, a sheep and a cow. A Wolf who has learned that the old man has many animals comes and asks for the woman. Gradually he gets all of the animals, but the man keeps his wife and they are living yet.

48. *The Bear*. AF. I, 25 a, pp. 91-92.  
(Government of Perm.)

An old man who has gone to the wood is challenged by a Bear. In the ensuing struggle, the man cuts off one of the Bear's paws and takes it home to his wife who skins and cooks it. The Bear makes for himself a paw of linden wood, goes into the village and sings a song before the old people's house. They hide, but he discovers and devours them.<sup>34</sup>

49. *The Goat*. AF. I, 27, pp. 96-98.  
(Government of Vologda.)

The Goat sends his wife to gather nuts. When she does not return, she sends the Wolf after her; when the Wolf does not return, he sends the Bear after the Wolf; People after the Bear; a Stick after the People; a Hatchet after the Stick; a Stone after the Hatchet; Fire after the Stone; Water after the Fire; the Tempest after the Water, etc.

50. *The Little Hen and the Little Cock*. AF. I, 33, pp. 109-110.  
, (Government of Tambov.)

While the Cock and the Hen are picking nuts, a nut falls and knocks one of the Hen's eyes out. The Hen blames the Cock for it; the Cock the Nut-tree; the Nut-tree the Goat, etc. Finally the Sow says the Wolf has taken a pig from her, and the Wolf declares that he was hungry and God gave it to him.

<sup>34</sup> In another variant the old man hides over the door in a basket which drops at the moment when the Bear enters and causes him to flee.



### III. SYNOPSIS OF THE SIMPLE ADVENTURES AND MOTIVES THAT CONSTITUTE THE TALES.\*

#### 1. AF. i, 1 a, pp. 1-5.

- a. The fox steals fish by feigning death—i.
- b. The wolf fishes through the ice with his tail—ii.
- c. The fox besmears her head and pretends to be wounded—iii.
- d. The well fox is carried by the wounded wolf—iv.
- e. Building, (the fox takes bark; the wolf, ice)—vii.
- f. The wolf is induced to make a fatal jump (test)—xvi.
- g. The fox loses several times what she is bringing with her to her night-lodgings and each time gets something better in return—xvi.
- h. The girl in the fox's sack is secretly replaced by a dog—xvi.
- i. The fox outwits the cock—xxiv.

#### 2. AF. i, 1 e, pp. 14-15.

- a. The fox as driver allows others to ride with her—xv.
- b. The draught animal is devoured and stuffed—xv.
- c. The fox steals fish by feigning death (obscured)—i.
- d. The wolf fishes through the ice with his tail—ii.
- e. The fox induces the bear to tear out his own entrails—xiv.

#### 3. AF. i, 1 f, pp. 15-16.

- a. The fox loses several times what she is bringing, etc.—xvi.
- b. The draught animal is devoured and stuffed—xv.

#### 4. AF. i, 2 a, p. 17.

- a. The fox steals provisions on three different occasions—v.
- b. The fox cheats in the sweating-test—v.

#### 5. AF. i, 2 d, pp. 21-24.

- a. Building (fox and wolf have a snow-house)—vii.
- b. The fox steals provisions on three different occasions—v.
- c. The fox cheats in the sweating-test—v.

\*The letters on the margin refer to corresponding letters on the margin of the texts in the preceding section of this monograph; the Roman figures at the end of the lines indicate the numbers under which the adventures and motives are discussed in the division of the work immediately following this synopsis.

1 Several adventures have been resolved in their motives in this list, because they appear disintegrated in some of the tales.



## 6. AF. i, 2 c, pp. 19-21.

- a. Building (implied: the fox has a house of ice, the wolf, one of bark)—vii.
- b. The fox steals provisions on three different occasions—v.
- c. The fox steals fish by feigning death—i.
- d. The wolf fishes through the ice with his tail—ii.

## 7. AF. i, 6 b, p. 36.

- a. The fox is chosen to take charge of something—vi.
- b. The fox eats what is committed to her charge (a dead body)—vi.

## 8. AF. i, 6 a, pp. 35-36.

- a. A plant grows up to heaven and is climbed by an old man.<sup>2</sup>
- b. The fox is chosen to take charge of something—vi.
- c. The fox receives dogs instead of chickens—x.
- d. The fox loses her life by sacrificing her tail—xi.

## 9. AF. i, 5, pp. 32-34.

- a. A plant grows up to heaven and is climbed by an old man.<sup>2</sup>
- b. The fox eats what is committed to her charge (a dead body)—vi.

## 10. AF. i, 9, pp. 45-46.

- a. Animals leave home (bad treatment)—xxxiv.
- b. The wolf claims that the sheep is wearing his fur—xvii.
- c. The oath of the wolf on the sanctuary that is a trap—xvii.

## 11. AF. i, 10 a, pp. 46-47.

- a. Animals leave home (pilgrimage)—xxxiv.
- b. Animals fall into a pit and eat one of themselves—xiii.
- c. The fox induces the bear to tear out his own entrails (obsc. hog for bear)—xiv.

## 12. AF. i, 10 b, pp. 47-50.

- a. Animals leave home (to get food)—xxxiv.
- b. Animals fall into a pit and eat one of themselves—xiii.
- c. The fox induces the bear to tear out his own entrails—xiv.
- d. The fox threatens to eat the young birds—xviii.
- e. The old bird provides food by feigning to be lame (obscured)—xviii.
- f. The old bird causes a driver to break his cask and thereby procures some wine (obscured)—xviii.
- g. The bird helps the fox out of the pit—xix.
- h. The bird induces a man to hit a bald man on the head and thereby furnishes amusement (totally obscured)—xviii.
- i. The animal provided for (fox) comes to grief—xviii.

## 13. AF. i, 12, pp. 50-51.

The fox eats the young birds—xviii.

<sup>2</sup> Not treated in the next part because it is not an animal tale.

14. AF. i, 32 a, pp. 106-108.

- a. Animals leave home (expulsion)—xxxiv.
- b. The old bird provides food, etc.—xviii.
- c. The dog avenges the bird on the fox (obscured)—xviii.
- d. The animal provided for (dog) comes to grief—xviii.
- e. The old bird causes a driver to break his cask, etc. (obscured)—xviii.
- f. The bird induces a man to hit a bald man, etc. (obscured)—xviii.

15. AF. i, 32 b, pp. 108-109.

- a. Animals leave home (expulsion)—xxxiv.
- b. The old bird provides food, etc. (obscured)—xviii.
- c. The old bird—procures some wine (obscured)—xviii.
- d. The bird—furnishes amusement (obscured)—xviii.
- e. The dog avenges the bird on the fox—xviii.
- f. The animal provided for (dog) comes to grief—xviii.
- g. The old bird causes a driver to break his cask, etc. (obscured and enlarged)—xviii.

16. AF. i, 26, pp. 93-95.

- a. Animals leave home (expulsion)—xxxiv.
- b. The old bird provides food, etc. (mixed, bear for bird)—xviii.
- c. The bear rehabilitates the dog in the favor of his master—xx.
- d. The drinking bear betrays his presence by singing—xxi.
- e. Animals leave home (expulsion)—xxxiv.
- f. The old bird provides food, etc.—(mixed, dog for bird)—xviii.

17. AF. i, 11, p. 50.

The fox with an edict is frightened by a horseman and dogs—xxii.

18. AF. i, 4 a, pp. 27-28.

- a. The fox is frightened by the cock's crowing—xxiii.
- b. The fox outwits the cock—xxiv.
- c. The cock outwits the fox—xxiv.

19 and 20. AF. i, 17 a and c, pp. 56-60 and 61-62.

- a. The fox outwits the cock (three times)—xxiv.
- b. The cat rescues the cock (twice)—xxv.
- c. The cat sings before the fox's house, rescues the cock and kills the fox and her children—xxv.

21. AF. i, 17 b, pp. 60-61.

Like the preceding, except that the ram is with the cat.

22. AF. i, 15, p. 54.

The crab outruns the fox—xxvi.

23. AF. i, 13, pp. 51-52.

The fox and the crane invite each other—xxvii.

## 24. ERLLENWEIN, 34.

- a. The fox scared by the sound of a jug proceeds to destroy it—xxviii.
- b. The fox is hampered by a jug and comes to grief (dies)—xxix.

## 25. AF. i, 14, pp. 52-53.

- a. The fox shows herself helpful—xxxi.
- b. The fox receives dogs instead of chickens—x.

## 26 and 27. AF. i, 7 a and b, pp. 37-40.

- a. The bear is cheated in the division of the crop—viii.
- b. The fox saves the peasant from the bear—ix.
- c. The fox receives dogs instead of chickens (26 obsc.)—x.
- d. The fox loses her life by sacrificing her tail—xi.

## 28 and 29. ERLLENW. 22 and AF. i, 8, pp. 43-45.

- a. The snake threatens its rescuer (29, wolf for snake)—xxxii.
- b. Two judges in favor of the ungrateful animal—xxxii.
- c. The fox saves the man by demanding *restitutio in integrum*—xxxii.
- d. The fox receives dogs instead of chickens (29, obscured)—x.
- e. The fox loses her life by sacrificing her tail (29, obscured)—xi.

## 30. AF. i, 20, pp. 77-79.

- a. The bear is given a pied appearance—xii.
- b. The fox is hampered by a jug and comes to grief (wounded)—xxix.
- c. The bull-fly is pierced with a straw—xxx.

## 31. AF. i, 28, pp. 98-100.

- a. A goat occupies a house and excludes the owner—xxxiii.
- b. Strong animals that accompany the returning owner are frightened by the usurper—xxxiii.
- c. An insect expels the goat—xxxiii.

## 32. AF. i, 3, pp. 25-27.

- a. Building (implied: the fox has a house of ice, the hare one of bark)—vii.

The rest is like 31, except that the fox and the cock are found in the places of the goat and the insect.

## 33. AF. i, 29, pp. 100-102.

- a. Animals leave home (bad treatment)—xxxiv.
- b. Building (ram and goat)—vii.
- c. Domestic animals inspire terror and gain admission—xl.
- d. The messenger of the robbers fares ill—xxxix.
- e. A wolf fares ill at the house of domestic animals—xxxviii.
- f. An insect expels the goat (obscured: hedgehog, all)—xxxiii.

## 34. AF. i, 30, pp. 102-105.

- a. Animals leave home (flight from winter)—xxxiv.
- b. Building (bull)—vii.
- c. Domestic animals inspire terror and gain admission—xl.
- d. A wolf fares ill at the house of domestic animals (enlarged, fox, wolf, bear)—xxxviii.

## 35. AF. i, 31, p. 105.

- a. Animals leave home (impending wedding)—xxxiv.
- b. Building (bull, ram, cock)—vii.
- c. Strong animals that accompany the owner are frightened, etc. (obscured: bear by owner)—xxxiii.
- d. Animals return home (danger passed)—xxxv.

## 36. AF. i, 19 a, pp. 67-70.

- a. Animals leave home (bad treatment)—xxxiv.
- b. Wolves are frightened by a wolf's head—xxxvi.
- c. The wild animals prepare a feast for the tomcat (and ram)—xlvi.
- d. The wolf is stunned by the ram who offers to jump into his jaws (obscured)—xlii.
- e. The wild animals hide from the tomcat (and ram)—xlvi.
- f. The wild animals are scared from their hiding-places—xlvi.

## 37. AF. i, 19 c, pp. 73-76.

- a. Animals leave home (bad treatment)—xxxiv.
- b. Wolves are frightened by a wolf's head—xxxvi.
- c. Animals who have taken refuge on a tree save themselves by a fall and bold threats—xxxvii.
- d. Animals return home (circumstances better)—xxxv.

## 38. AF. i, 19 b, pp. 70-73.

- a. Animals leave home (bad treatment; bear joins)—xxxiv.
- b. and c. Animals who have taken refuge, save themselves, etc. (b totally obscured: fighting bear for falling ass)—xxxvii.

## 39. AF. i, 24 a, pp. 86-89.

- a. Animals leave home (expulsion)—xxxiv.
- b. The wolf catches the dog but loses him again—xli (and xviii.)
- c. The wolf is stunned by the ram, etc. (goat for ram)—xlii.
- d. The wolf almost drowned while baptizing the pigs—xliii.
- e. The wolf is killed by a hunter.<sup>3</sup>

## 40. AF. i, 24 b, pp. 89-91.

- a. The wolf is kicked by the mare—xliv.
- b. The wolf is stunned by the ram, etc.—xlii.
- c. A wolf is maltreated by a man—xlv.

<sup>3</sup> Not treated in the next part because it is rather an occurrence of every-day life than an animal tale. It is possibly a totally obscured form of the last adventure of *De Lupo pedente* GRIMM 'R. F.', p. 431; CAXTON, ii p. 163.

- d. Wolves climb one upon another to reach a man on a tree ; threat scares the maltreated one ; all fall ; revenge on former—xlv.

41 and 42. AF. i, 23 a and b, pp. 81-86.

- a. Building (goat ; in 42 the house is found ready)—vii.
- b. The wolf outwits the kids—xlv.
- c. The wolf is induced to make a fatal jump (trick)—xlv.

43. AF. i, 18, pp. 62-67.

- a. Animals leave home (expulsion)—xxxiv.
- b. The tomcat marries the fox—xlvii.
- c. The fox warns the wild animals of her husband—xlviii.
- d. The wild animals prepare a feast for the tomcat—xlviii.
- e. The wild animals hide from the tomcat—xlviii.
- f. The wild animals are scared from their hiding-places—xlviii.

44. AF. i, pp. 66-67.

Like 43, omitting a, b and f.

45. ERLÉNW., 32.

- a. The tomcat marries the fox—xlvii.
- b. The wild animals prepare a feast, etc. (wedding)—xlviii.
- c. The old bird causes a driver to break his cask, etc. (cat for bird)—xviii.
- d. The wild animals hide, etc. (obscured : run off)—xlviii.
- e. The fox eats the young birds (obscured : tomcat releases bird)—xviii.
- f. The wild animals are scared, etc. (bear)—xlviii.
- g. The bird induces a man to hit a bald man, etc. (obscured : purpose, food)—xviii.

46. AF. i, pp. 65-66.

Like 43, omitting a-c.

47 and 48. AF. i, 21 b and 25 a, pp. 80 and 91-92.

The wolf, or bear, sings before a house and obtains prey—xlix.

49 and 50. AF. i, 27 and 33, pp. 96-98, 109-110.

Strings of reasons—I.

#### IV. DISCUSSION OF THE SEPARATE ADVENTURES.

##### I. *The fox steals fish by feigning death.*

*Literary Variants.*—'Ren.,' iii, 1 ff.; vi, 750 ff.; xiv, 540 ff.=Méon, 749 ff., 14462 ff., 3919 ff. (?); Rothe, pp. 123 f., 192, 136; Carnoy, pp. 51 and 58: The fox feigns death and eats the fish: 'Ren.,' vi, 761 ff.; xiv, 586 ff.=Méon, 14473 ff., 4178 ff.; Rothe, pp. 192, 137; Carnoy, p. 58: The wolf feigns death and is beaten: 'Rein.,' 208 ff. and 'Reinke' 165 ff.: The fox feigns death and the wolf eats the fish. Berachjah ha-Nakdan 99 (Gr., 'R. F.' p. cclxxxiii); Waldis, iv, 73: The fox feigns death to obtain some bacon and gets it; the wolf tries the same trick, but is beaten.

*Oral Variants.*—*Great Russia*: Afanasiev, i, 1 a, with var. 1, 1 e, 2 b and c.; Witte 1 (Krohn). *White and Little Russia*: Af. i, 1 b-d; Čubinskij, 38 and 39, and Ruddenko, ii, 4 (Wollner): The fox feigns death and eats the fish. *South Eastern Europe*: Haltrich 99: The fox feigns death and the wolf eats the fish; *ibid.* 105: The wolf feigns death and is beaten. Krauss, i, 8=Karadžić, 50: The fox feigns death for cheeses. Hahn, 86: The fox pretends to be dead to obtain some loaves of bread. *Germany and France*: Kuhn, p. 297: The fox feigns death and eats the fish; Cosquin, ii, p. 159—Remarques: The fox feigns to be dead to secure some provisions. *Africa*: Bleek, p. 13 f.: The fox steals fish, the hyena tries to, and is beaten. *America*: 'Uncle Remus,' II, lii, Brer Rabbit asks Mr. Man for a ride and flings out the money. *Ibid.* I, xv, Brer Rabbit feigns death twice and runs off with Brer Fox's game while he has gone to look for the first rabbit. This may be a combination of the adventure of the fox who steals fish with that of the bird who induces a woman, or child, to set down the provisions, or that of a fox who dupes a man in similar way. *Ibid.* II, iv, Brer Fox feigns death three times but Mr. Man gives him 'a whack wid his w'ip-han'le.' Compare here and later F. M. Warren, 'Uncle Remus and the Roman de Renard' *Modern Language Notes* v, 129 ff.; Alcée Fortier 'Louisiana Folklore,' p. 131 f., 136 and 157 f.: Compair Lapin (the rabbit) feigns death and obtains fish, Compair Bouki<sup>4</sup> (the goat) tries the same thing and gets such a whipping that he cannot go out for a month; *ibid.*; p. 125 f., 135 and 151: Compair Lapin feigns death in three places which Compair Bouki passes with

<sup>4</sup> When I sent my copy of Roger, 'Fables Sénégalaises,' to Prof. Fortier, he called my attention to an extremely important note in it on the word *bouki* (p. 58) 'nom qu'en ouolof on donne à l'hiène. Cet animal figure très-souvent dans les fables des nègres. Ils lui font jouer le rôle d'un lourdaud, toujours dupe de lui-même et des autres, caractère parfaitement approprié à ses habitudes et à son extérieur.' Thus the goat in the tales of the negroes of Louisiana was originally a hyena.

his cart. While Compair Bouki has left his cart to get the three rabbits, Compair Lapin steals the cart with the kettle of hominy and the kettle of gumbo on it and cuts off the tail of the horse and plants it in the ground, in order to make Compair Bouki believe that the horse and cart have sunk into a hole. Compare 'Uncle Remus,' I, xv above, and adventure xv.

*Collections of Variants.*—Kolm., p. 57 f.; Cosq., ii, p. 159 f.; Krohn B p. 172 ff. and C p. 46 ff. and A p. 355 ff., for Finland alone. In the Fennia (D p. 8) Krohn has enumerated 117 variants, of which sixty two or more than 50% were collected among the Fins; eleven among the Scandinavians; twelve in Russia, ten with the Western Slavs and Germans; three with the Southern Slavs and Greeks; six outside of Europe, to which I have added four more.

*Discussions* of the theme are found with Kolm. and Krohn B and C, l. c. As the most characteristic versions and three-fourths of all that have been collected have been found in Northern Europe, Krohn justly locates the home of this tale in the North. From some part of Europe it was carried to Africa and both thence and directly, perhaps to America. In the same manner Europeans took the tale also to Cambodja, however strongly Kolmačevskij may object to it, for that version resembles the European variants too much to have arisen independently, and there is no good reason why the European tales should not have come to India as well as to Africa and America. The originality of all modern Indian folk tales which are closely akin to European stories is open to suspicion. The original form of this adventure was according to Krohn almost like our version No. 1 a. This and No. 5 b, do not call for any special remark; in No. 2 c, the characteristic idea has become obscured.

*Source.*—No particular source is known. It seems possible, however, that the belief that the fox feigns death in order to catch birds which has found expression in the 'Physiologus,' (Lauchert, pp. 248 and 292) was also current in the North and that it furnished a point of departure for this adventure.

## II. *The wolf fishes through the ice with his tail.*

*Literary Variants.*—'Ÿsengr.,' i, 529 ff.; 'Ren.,' iii, 377 ff.=Méon, 1131 ff., Rothe, p. 124 f.; Carnoy, p. 52; 'Reinh.,' 727 ff.; 'Rein.,' 1502 ff.; 'Reinke,' 1451 f. and 5625 ff., Odo de Ceritona in 'Kl. Denkm.' p. 135='Herv.,' ii, p. 656. Berachjah ha-Nakdan 99 (Gr., 'R. F.,' p. cclxxxiii). "Fabulae extravagantes" in Gr., 'R. F.,' p. 425 f. and Caxton, ii, p. 149 f.; Waldis, iii, 91.

*Oral Variants.*—*Great Russia:* Af. i, 1 a, with var. 1-3, 1 e, 2 b and 2 c; Witte 1. *White and Little Russia:* Af. i, 1 c and b. (Krohn); Čub., i, 38 and 39, and Rudč., ii, 4 (Wollner); *Transylvania:* Haltr., 101. *Germany and France:* Kuhn, 'Sagen u. Märch.' p. 298 f.; Cosq. liv; Sébillot lvi; Celts in *Scotland:* Campbell, I, p. 272 (Kolm.). *America:* 'Uncle Remus,' I, xxv, Brer Rabbit loses his fine bushy tail.

*Collections of Variants.*—Kurz, ii, 2 p. 139; Grimm, 'K.M.,' iii, p. 124; Voigt, Ysengr. p. lxxix, f.; Cosq., ii, 160f.; Kolm., p. 68 ff.; Krohn A p. 358 ff. and C p. 25 ff. Krohn, D p. 8, has counted 171 variants of this story: ninety eight or 60% of them with the Finlanders; twelve with the Scandinavians; fourteen in Russia; nineteen with the Western Slavs and Germans; three with the Southern Slavs; three outside of Europe.

The adventure has been discussed by Martin, 'Observations,' p. 36, Sudré, *Romania* xvii, p. 1 ff., Kolm. and Krohn B and C, l. c. Krohn infers from the character and number of the northern variants, that it is at home in Northern Europe. The African and American versions were transmitted to those countries by European colonists, as in the case of the preceding adventure.

All literary versions and most oral variants have the wolf for the fisherman. The Scotch variant cited above has still a reminiscence of the original animal, the bear, in its conclusion 'that is why the wolf is stumpy-tailed,' (Kolm., p. 89) but the Scandinavian versions and those from the territory of Scandinavian influence in Finland and Esthonia only have actually retained the bear until to-day and thus show more originality even than the Ysengrimus, composed over seven hundred years ago. The original form of the adventure seems to have been, that the fox induces the bear to fish in a place where women go for water and that the bear tears off his tail when the women come in the morning and attack him. The circumstance that the fox brings the pursuers to the place, appears just as much as a later addition made in different countries spontaneously as the fastening of a jug, or a pail, to the tail of the fisherman. The Russian versions, Nos. 1 b, 2 d and 5, end with the death or the escape of the wolf according as other adventures are connected with them or not. Those attacking him are women as in Scandinavia.

*Source.*—Martin, 'Observations,' p. 36, sees the source of this tale in the fable of Phædrus, vi, 20, where the bear fishes with his legs, not however as Martin states, with his tail; and Kolmačevskij, p. 87, ff. seeks it in a notice of Ælian, vi, 24, where the fox catches fish with his tail, and supposes this belief to have come from India. Kolmačevskij thinks that in the course of time the story was told no longer of the fox alone but of the bear and the fox, and cites, as a parallel case, the Æsopic fable of the fox that eats so much that he cannot get out through the opening where he came in (Æs. 31) which, without doubt, gave rise to the story of the wolf and the fox in which the wolf eats so much that he has to stay where he is. Nevertheless, there are at least two points of difference between these two cases. In the first place, the passage in Ælian contains nothing that suggests the introduction of the bear while the fable possesses a second actor in the person of another fox; in the second place, the notice of Ælian lacks the principal motive of the folk tale, the loss of the tail in the ice, while the Æsopic fable has already the leading



features of the later story and only wants the addition of some one to trouble the wolf in his difficulty, a circumstance which could be added by analogy with other tales without any new invention. It does not seem to me difficult to explain the origin of this adventure without both Phædrus and Ælian. Nobody can carefully observe bears in a zoological garden without being struck with two things: first, that they look as if they had lost their tails and then, that they are fond of bathing. The latter observation is fully endorsed by naturalists who affirm that bears not only bathe, but even fish extensively in some Northern rivers (Brehm, ii, p. 163). This being the case, Northern people who were struck with the apparent taillessness of the bear, and wished to account for it, could easily imagine that it once froze in the ice while he was engaged in his favorite occupation of fishing. This idea or myth introduced into the cycle of tales of the fox who dupes the bear would develop into the adventure as we have it.

### III. *The fox besmears her head and pretends to be wounded.*

*Literary Variants.*—None known to me.

*Oral Variants.*—*Great Russia*: Af. i, 1 a, with var. 1 and 3. Rest of *Russia*: Af. i, 1 b and c, and Čub., i, 38 (Krohn). *Esthonia*: Gr., 'R. F.', p. cclxxxv, *Transylvania*: Haltr, 104. *Portugal*: Coelho, 7.

*Collections of Variants.*—Krohn, A p. 361 ff., B p. 183 ff., C p. 54 ff. Krohn, D p. 8, has counted fifty four variants of this adventure to which I add the Portuguese story quoted above; of these fifty five, thirty three or 60% are located among the Fins; four with the Sandinavians; six in Russia; seven with the Western Slavs and Germans; three with the Southern Slavs; two elsewhere; none outside of Europe.

Krohn B and C, and Kolm., p. 85 ff., have discussed the adventure and the former arrives at the conclusion that it arose in the North, and that its original form was in short as follows: The fox puts his head in a churn and thereby covers his head with cream. When the mistress of the house (who has been after the bear) returns and perceives the fox, she strikes at him with her churnstaff and hits him on the end of his tail which has been white ever since. Our version, no. 1 c, does not call for any comment.

*Source.*—Kolm., p. 85 ff., considers the Indian story of the jackal that becomes blue in the dyer's tub ('Panch,' I, 10; Benf. ii, p. 73 ff. Touti Nameh 17; Tuti Nameh ii p. 146 ff.) the source of this adventure and tries to strengthen his argument by calling attention to the fact that the Indian jackal actually enters the houses and examines the tubs. Yet the difference between the jackal who becomes unrecognizable and the fox who merely pretends to be wounded is so great that the two stories need not be connected at all. Krohn supposes the whole story was invented to account for the white colour of the end of the fox's tail, an explanation against which, however, it can be urged that in Norway the fox receives the white spot on his tail in an entirely different adventure; namely, in a story where he

eats the flocks committed to his charge (see vi). Neither of the two assumptions can therefore be accepted as a certainty. Is the story of the fox and the milk jug, AF. i, 20 (=No. 30) in any way whatever connected with this one?

IV. *The well fox is carried by the wounded wolf.*

*Literary Variants.*—Perhaps the Middle High German poem of the wolf and the castor, Gr., 'R. F.,' p. 312 ff., may be considered an obscured variant. The wolf catches a castor, but is induced to spare him by the promise of a fat badger. The castor then rides on the wolf to the badger's hole and asks the badger what he will give him for his horse. The badger answers that he shall ride him into the neighboring pond and make him wet that he may be better able to judge how much he is worth. When the wolf has fairly entered the pond, the castor jumps into the water and disappears.

*Oral Variants.*—*Great Russia*: Af. i, 1 a with Var. 1 and 3; Witte 1 (Krohn). *Little Russia*: Af. i 1 b, and Čub., i, 38 (Krohn); *Esthonia*, Gr., 'R. F.,' p. cclxxxv; *Germany*: Gr. 'K. M.,' 74: The she-wolf carries the fox; Kuhn, p. 299 f.; *South Eastern Europe*: Haltr., 104; Krauss i, 8=Karad., 50; Hahn, 86; *Portugal*: Coelho, 8; *America*: I consider as somewhat obscured variants, 'Uncle Remus' I., vi and vii: Brer Rabbit pretends he cannot walk and rides Brer Fox up to Miss Meadows. A Louisiana story, Fortier, pp. 128, 136 and 154 f: Compair Lapin makes Compair Bouki believe that he is too sick to walk and thereby induces him to serve as his horse at the occasion of his visit to some young ladies; the Amazonian Indian story hinted at 'Uncle Remus,' ii. p. xxv: The jaguar carries the *cotia*.

*Collections of Variants.*—Krohn, A p. 363 f., B p. 187 ff., C p. 59 ff.; Kolm., p. 166. The theme is fully discussed by Krohn, B and C, l. c., in D. p. 8, he counts sixty-seven variants, of which thirty-four or fifty per cent. in Finland, four with the Scandinavians, six in Russia, ten with the Western Slavs and Germans, six on the Balkan peninsula.

The home of the story is in the North. The original form resembles our No. 1 d, except that the bear held the place of the wolf. Af. i, 1 a. Var. 3 ends with the death of the fox.

*Source.*—None known. The eastern examples in which one animal carries another—'Benf.' ii, pp. 273 ff, 288 f, and 167 f. (iii, 15, iv and ii)—mentioned by Kolmačevskij, p. 167, lack the essential characteristics of our adventure: that the animal carried, feigns to be wounded.

The four adventures thus far treated, appear as one connected story not only in Russia, but also with the Swedes of Finland and in the zones of Scandinavian and Russian influence among the Fins. Krohn infers from this that they have existed in their united form for a thousand years. This conclusion is correct in case there was no more direct communication of tales from the Scandinavians to the Russians after the Expeditions of Norsemen to Russia ceased.

IVa. *The fox seized by the wolf pretends his leg is a root.*

Since this adventure does not occur in Russia I shall not dwell on it. I mention it, however, because it appears in Finland sometimes connected with the preceding four, and because a variant of it; Mr. Fox tackles old man Tarrypin, occurs in 'Uncle Remus,' i, xii.

V. } *The fox steals provisions on three different occasions ;*  
{ *The fox cheats in the sweating-test.*

*Literary Variants.*—It is not impossible that an episode in the 'Roman de Renart' 'Ren.,' xxiv, 219 ff.=Méon 241 ff.; Rothe, p. 1.0; Carnoy, p. 49, is an obscured version of this adventure. Renart is entertained at Ysengrin's house and longs for a piece of the three hams he sees hanging there. Y. declares emphatically that he wants to keep them for himself, but R. steals them during the night while his uncle is asleep, and pretends afterwards not even to believe that they are stolen.

*Oral Variants.*—*Great Russia*—Af. i, 2 a-c, Čudinskij 12; Witte 1 (Krohn). *Little Russia*: Af., i, 1 b, and Dragomanov, 36 (Krohn); *South Eastern Europe*: Kraus i, 11; Hahn 89; *Germany and France*: Gr., 'K. M.,' 2 (Cat and mouse); Cosq. ii, liv; *Siberia*, Radloff, iii, p. 369; *Africa*: Bleek, p. 15, jackal and hyena; *America*: 'Uncle Remus,' I, xvii: Brer Rabbit, Brer Fox and Brer Possum.

*Collections of Variants.*—Gr. 'K. M.,' iii, p. 7; Cosq., II, p. 161 f.; Krohn, A p. 350, B p. 207 ff. and C 74 ff. Krohn (D p. 9) has counted 62 variants; ten, or only sixteen per cent. in Finland; eight among the Scandinavians; nine in Russia; seven with the Germans; four with the Southern Slavs and Greeks, etc.

Krohn's conclusion is again that the adventure originated in the North because the most characteristic forms are found there. The Siberian, African, and American versions were transmitted by colonists. According to Krohn the original form resembled our No. 4, provided we substitute the bear for the wolf and a beehive for the tub of honey. The time when it arose depends upon whether the giving of the name was originally connected with a baptism, or not. If it was, the adventure must be younger than the conversion of the Scandinavians to Christianity; if it was not, it can be older.—The Russian versions given in our texts, Nos. 4 a-b, 5 b and c, 6 b have the wolf and the fox; the provisions consist of honey, or butter and flour, or butter alone; the sweating-test is omitted in the case of the second. Another variant, from the government of Nižni-Novgorod, whose text we have not printed, has the bear in place of the wolf and thus furnishes an argument for Krohn's supposition that also in Russia all tales of this cycle had originally the bear in place of the fox.

*Source.*—No literary source of the adventure is known.

Va. *The male animal violates the larger female one.*

*Literary Variants.*—'Ysengr.' v. 705 ff.; 'Ren.,' ii, 1027 ff.=Méon 344 ff.; Rothe, p. 125 f.; Carnoy 49 f.; 'Reinh.,' 1155 ff.; 'Rein.,' 72 ff.; 'Reinke,' 1583 ff. and 5625 ff.: In all preceding variants the fox violates the wolf; Marie d. F., 60 and English Romulus, Herv., II, p. 540 f. (not with Oesterley): The fox violates the bear.

*Oral Variants.*—*Great Russia.*—'Russk. zayetn. skazki' 1; *Little Russia:* 'Kryptadia,' i, p. 7 ff.: The hare violates the vixen; *South Eastern Europe:* Krauss, i, 7: The hare makes fun of the little bears and their mother gets stuck in the crevice of a tree; Hahn, 94. The hare kisses the female bear. *Finland:* Krohn A, p. 93.

*Collections of Variants.*—Krohn, A p. 385 f., B p. 225 ff., and C p. 89 ff.; Voigt, 'Ysengr.,' p. lxxxii. Krohn's collections add to the variants given above, a Swedish version from Esthonia with the fox and the female wolf, and seven from Finland with the hare and the vixen.

Although not one of the popular variants of today contains the fox and the female bear, Krohn holds that this story also arose in the North, and ran originally as follows: The fox comes to the young bears, asks after their mother and declares his intention to violate her. Soon afterwards the latter comes home and hears of the threat. She starts out to punish the fox, but remains hanging between the branches of two trees and is violated on the spot. I admit that the fable of Marie de France proves the existence of a similar folk tale in Western Europe in the twelfth century; I grant also that the bushes in which the female bear remains hanging according to the story as given by Marie de Fr. are more original than the entrance of Reynard's den, or the ice in which the wolf is caught in the epics; I think, however, that this time the wolf may possibly have been the original animal and have been replaced by the bear when the story was incorporated in the cycle of the tales of the bear and the fox. The reason why I insist upon this possibility is the popular belief of a matrimonial union between wolves and foxes mentioned below. The Russian and Finnish versions all add to the story of the violation that the hare makes himself black and pretends to be a monk, or a priest, so that the vixen does not recognize him again. The versions of the Balkan peninsula seem to have the female bear for the vixen on account of the adventure of the bear and the peasant (see below, ix) connected with them. As to priority of the wolf story, see Martin O., p. 33 f.

*Source.*—The partial resemblance between the lioness and the panther is probably the reason for Isidor's and Pliny's statements that they have conjugal relations ('Etym.,' xii. 2. 11), and the fox-like appearance of the head of the female wolf was perhaps the cause for the popular belief in the Middle Ages that wolf and fox cohabit and give birth to the lynx (Gr., 'R. F.,' p. xxv f. and 'Reinh.,' 1072 f.). This belief may then have been the source of this adventure, if the wolf and not the bear is the original animal. The addition of the

Russian and Finnish variants ought rather to be derived from the cat that is dyed black (Aes., 87), than from the story of the dyed fox in the 'Roman de Renart': 'Ren.,' I, b, Kolm., p. 188.

- VI. } *The fox is chosen to take charge of something.*  
 } *The fox eats what is committed to her charge.*

*Literary Variants.*—None known to me.

*Oral Variants.*—*Great Russia*: Af. i, 5, 6 a and b; *Norway*: Asbj. i, p. 91 f.; *America*: 'Uncle Remus,' ii, ix: How the Bear nursed the little Alligator; *Africa, ibid.* p. xvii from Theal, 'Kaffir Folklore,' p. 84, Ilakanyana nurses and eats the cubs of the Leopardess.

*Collections of Variants.*—Krohn, A p. 370 ff., B p. 229 ff., C p. 93 ff. The variants Krohn, D p. 9 are limited to Norway, Finland and Northern Russia. The two versions from Africa and America show however that this story also was carried across the sea.

Krohn's discussion of this adventure is particularly interesting. The original form, closely resembling those of Western Finland, is that the bear after the death of his wife goes out to look for somebody who may sing his orphans to sleep. The hare whose voice does not suit him is rejected, the fox is accepted. While the bear is gone for food the fox eats, one after another, his three young ones and then runs away. In Norway the bear has been transformed into an old woman, the three orphans into animals of three different kinds: geese, pigs and cows, who have need of somebody to tend them. The first two candidates, the bear and the wolf, do not sing properly and are refused, the fox is accepted and eats, first all the geese, then all the pigs and, finally, all the cows. The woman strikes at him with her churn-staff and since then the end of his tail has been white. In Russia the story has undergone other changes on account of its connection with the tale of the plant that grows up to heaven. The bear has become an old man who seeks a mourner or, in a more corrupted version, an old man who accepts a physician for his dead wife; the orphans for whom the singer was sought as noted above, have disappeared. The applicants who wish to do the mourning are, either the bear and the fox (No. 7), or the bear, the wolf and the fox (No. 8). The physician who offers his services is the fox (No. 9). In No. 7 and 9 the fox eats the body; in No. 8 the conclusion is different because of the adventures there added.

*Source.*—None known.

## VII. *Building.*

As the climate of Russia is very severe in winter, animals build houses there more frequently than in other countries. For Russia, compare our Nos. 5 a, 32 a, 33 b, 34 b, 35 b and 41 a=Af. i, 2 d, 3, 29-31, and 23 a; for other countries see Cosq. ii, lxxvi, p. 313 f.: "Le loup et les petits cochons," with its variants, and *ibid.*, p. 104, a Norwegian

story in which domestic animals build a house in the woods. We shall consider in detail only the story with its variants, of the fox who builds a house of ice, while the wolf builds one of a material that lasts.

*Literary Variants.*—None.

*Oral Variants.*—*Great Russia*: Af. i, 1 a, 2 b-e, 3; *Finland*: Krohn, A p. 66.

*Collections of Variants.*—Krohn, B p. 248, and C p. 109. Discussions, *ibid.* In the Finnish variant the fox builds a house of ice; and the bear, one of wood; in the Russian variants there is to be found not a little confusion. In No. 6 (Af. i, 2 c) the fox has a house of ice, and the wolf, one of bark; in No. 32 (Af. i, 3) the fox again has a house of ice, but the hare, one of bark; in No. 1 (Af. i 1 a) the wolf builds the house of ice, and the fox, one of bark—no doubt because the people saw that the fox was otherwise always smarter than the wolf—and in No. 5 (Af. i, 2 d) both the fox and the wolf live in a snow house, because the original idea was no longer understood.

*Source.*—The adventure would seem absolutely inexplicable but for a demon tale of France mentioned by the brothers Grimm in the note to a tale of the peasant and the devil: Gr., 'K.M.,' iii, p. 260. Its contents are in short as follows: In Normandy the devil and St. Michael contended as to who could build the best church; the devil builds a beautiful church of stone, but St. Michael, a still much more beautiful one, of ice. After St. Michael's church has melted, they till the soil together. Krohn, C p. 110 gives some more instances from France in which the building is likewise followed by the farming industry. The connection between the Northern animal tale and the Norman or North-French demon tale is unmistakable; and, like the next adventure, and perhaps also the one following, is a proof of the close relations between the tales of the bear and the fox and the demon tales. The demon tale was most likely the source of the other because it is more natural. Is it in the relation between these tales that we are to seek, perhaps the reason why the fox is called Michael with all Scandinavians?

#### VIII. *The bear is cheated in the division of the crops.*

*Literary Variants.*—None. Compare however the demon tales: Conde Lucanor, chap. 41 (Krohn); Rabelais, 'Pantagruel,' iv chap. 45 f., and Rückert.

*Oral Variants.*—*Great Russia*: Af. i, 7 a-c; *Little Russia*: Rudè., i, 29 (Krohn); *Esthonia*: Gr., 'R.F.,' p. cclxxxviii, f.; *Germany*: Gr., 'K.M.,' 189 (peasant and devil); *Southern Slavs*: Krauss, ii, 153 (saint and devil).

*Collections of Variants.*—Gr., 'K.M.,' iii, p. 259; Kolm., p. 111, ff.; Krohn A, p. 411 f., B, p. 234 ff. and 241 ff., C, p. 97 ff. and 103 ff. Discussions by Kolm. and Krohn. In Northern Scandinavia the bear and the fox divide, in Scotland and in one of the French variants the wolf and the fox; in other tales and in our Nos. 26 and 27 (Af. i, 7 a

and b) the bear and the man; in a number of cases, finally, the devil and a man, or saint. Thus this adventure makes the evidence for the similarity and connection of the tales of the bear and fox, and the demon tales conclusive. The settlement of their exact relation is not yet possible.

*Source.*—The demon tale is probably again the source of the animal tale, because it is more natural.

#### IX. *The fox saves the peasant from the bear.*

*Literary Variants.*—Ren., ix, 79 ff., =Méon, 15387 ff.; Rothe, p. 197 f.; Carnoy, p. 77 f. Compare "Disciplina Clericalis," xxiv, i.

*Oral Variants.*—*Great Russia*: Af. i, 7 a-c; *Rest of Russia*: Af. i, 7 d; Rudč., i, 8 and Čub., i, 48 (Kolm.). *Finland*: Krohn, A pp. 71 ff. *Esthonia*: Gr., 'R. F.', p. cclxxxvii ff.; *Lithuania*: Lesk., p. 352; *South Eastern Europe*: Haltr., 88; Valjavec, 64=Krauss, i, 7; Hahn, 94.

*Collections of Variants.*—Martin, 'Observations,' p. 58 f.; Kolm., p. 111 ff.; Wollner; Lesk., p. 516 ff.; Krohn A p. 377 ff.; Krohn D p. 9, enumerates seventy-two variants, of which fifty-one or 70% are in Finland. Discussed by Kolmačevskij, Martin and Krohn. The latter assumes that the adventure is at home in the North, where the most numerous and characteristic variants occur. Our versions are Nos. 26 and 27.

*Source.*—Kolmačevskij regards, as the probable source of this adventure, the Æsopic fable of the fox, who asks the woodcutter to hide him from the hunter; the woodcutter promises to do so but endeavors at the same time to betray him, (Æs. 35; Babr. 50). The same fable bears a closer resemblance in some later versions, in which a wolf is concealed from the hunters by a herdsman who is false toward him. Rom. iv, 3=Herv. ii, p. 217 f.; two Middle High German poems, Gr., 'R. F.', p. 328 ff. and p. 348 f. If this fable furnishes the main motive of the adventure, a demon tale in Rabelais I. c., iv chap., 47, may possibly explain why the bear threatens to attack the man, and how the fox spares him the struggle by his cunning. The devil is furious at having been cheated in the division of the crops and challenges the man to fight with him on a certain day. The man is discouraged, but his wife promises him to attend to the devil, and frightens the latter so much that he renounces the duel. The introduction of the adventure in the 'Roman de Renart' (and some of the tales) is different. The bear comes, not to attack the peasant, but to get one of his oxen which he had vowed to him by exclaiming: 'Mal ors hui cest jor vos requere!' In the same way the wolf makes his appearance in a story of the "Disciplina Clericalis," xxiv, i, because he has overheard a ploughman crying to his oxen: 'Lupi vos comedant!' Both of these episodes go back to the first fable of Avian where a wolf expects to get a child because its mother has said she will give it to him if it does not stop crying ('ni taceat, rabido quod

foret esca lupo'). Observe that the 'Roman de Renart' has the bear, because the folk tale has put him in the place of the wolf.

X. *The fox receives dogs instead of chickens.*

*Literary Variants.*—Ren., ix, 1360 ff. = Méon, 16724 ff. Rothe, p. 198; Carnoy, p. 78; interpolated: Méon, 17390 ff. = Rothe, p. 200, Carnoy, p. 80, (dog in sack for fowls) Schimpff und Ernst, Frankf. 1565, fol 15; Froschmeuseler of Rollenhagen i, 2, 19-22 (Martin).

*Oral Variants.*—*Great Russia*: Af. i, 6 a, 14, 7 a and b; Erlenw. 12; *South Eastern Europe*: Gr., 'K. M.', iii, p. 346; Haltr., 88; Valjavec, 64 = Krauss, i, 7; Hahn, 94 and 87. *Lithuania*, Lesk., p. 352 f.; Schleicher, p. 8 f.

*Collections of Variants.*—Martin, 'Observations,' p. 59; Wollner, Lesk., p. 516 ff.; Krohn, A p. 377 ff.; Krohn, D p. 9, has counted sixty-two variants, twenty with the Finlanders, eleven with Scandinavians, nine with the Russians, eleven with the Lithuanians, Western Slavs and Germans. If the Northern people created this adventure, as Krohn supposes, they cannot at least claim more originality for it than for the preceding adventure (ix). Our versions are Nos. 8 c, 25 b, 26 c, 27 c and 28 d.

*Source.*—The idea of the substitution of dogs for chickens, seems to have been suggested by the widely spread tale of the young woman who is given to somebody in a sack, but is afterward replaced by some ferocious animal. See xvi and Cosq., ii, p. 202 ff., where literary variants from the East, and numerous oral ones from Europe, are given.

XI. *The fox loses her life by sacrificing her tail.*

*Literary Variants.*—None known to me.

*Oral Variants.*—*Great Russia*: Af. i, 6 a, 7 a and b, Ertenw., 12. *Little Russia*: Rudč. I, 8 (Wollner); *Southern Slavs*: Valjavec 63 (Wollner) = Krauss I, 9. *Lapland*: Poestion, p. 9. *Lithuania*: Lesk, p. 353.

*Collections of Variants.*—Wollner, Lesk., p. 516 ff. Krohn D p. 9 has enumerated twenty variants, all of which are found with the Fins, Laplanders, Slavs, Lithuanians and Germans. He considers this also a Northern story, though it occurs only in the zone of Russian influence in Finland, and seems especially at home among the Slavs. Our versions are Nos. 8 d, 26 d, 27 d and 28 e.

*Source.*—No immediate source known. For disputes among parts of the body compare Jacobs, 'History of the Æsopic Fable' in Caxton, i. p. 82 ff. Of all the examples given there, none can, however, have suggested this tale. The fox does not heed at all the words of St. Paul, 1 Cor., xii, 20 ff.

Krohn considers all adventures discussed so far, with the exception of that which has for its subject the building enterprise, as parts of one connected series of tales.



XII. *The bear is given a pied appearance.*

*Literary Variants.*—None.

*Oral Variants.*—*Great Russia*: Af. I, 20; *Lapland*: Poestion, p. 9 f.; *Finland*, Krohn A pp. 39 f. and 65 (bear), 50 f. and 56 (wolf); compare also p. 54=C. p. 121. *Africa*: Bleek, p. 83 f. (hyena).

*Collections of Variants.*—Krohn A p. 369 f., B p. 199 ff., C p. 67 ff. Discussed by Krohn, B and C, l. c. His conclusion is that the original form arose in the North and was about as follows: The bear and the fox see a woodpecker on a tree, and as the fox declares that he had colored such birds the bear wishes to be made variegated too. The fox consents to do this, has him get on a hay stack, sets fire to it and induces him to stay until his hair is singed. Since then the bear's hair has looked as if it were singed. Krohn does not mention our story No. 30a among the variants of this tale, but it doubtless belongs there, though it is greatly obscured. See 'Uncle R.' II, xxvi.

*Source.*—None known. The adventure appears to be a myth devised to explain the singed appearance of the bear's hair.

XIII. *Animals fall into a pit and eat one of their number.*

*Literary Variants.*—None.

*Oral Variants.*—*Great Russia*: Af. i, 1 a, 10 a and b; Erlenw. 23; Sadovnikov 53 (Krohn). *Little Russia*: Rudč. i, 10 (Krohn); *Finland*: Krohn A p. 21; *Syria*: Prym p. 266: No singing.

*Collections of Variants.*—Krohn A p. 348, B p. 216 ff., C p. 81 ff. Discussions, *ibid*. The adventure originated according to Krohn in Russia, because common enterprises of the bear, the wolf, the fox and the hare are not infrequent there. In No. 11 the pig has taken the place of the bear, and the squirrel has been introduced in addition.

*Source.*—None known. All stories in which animals fall into a pit: Benf. i, p. 184 f., ii, p. 128 f.; Panch. I, i Ap. p. 2; Æs., 45; 'Ren.' xviii; "Sacerdos et lupus:" Grimm u. Schmeller, 'Lat. Gedichte, etc.', p. 340 ff., and others lack the essential trait that the occupants of the pit try their voices to select a victim.

XIV. *The fox induces the bear to tear out his own entrails.*

*Literary Variants.*—None.

*Oral Variants.*—*Great Russia*: Af. i, 1 e, 10 a and b; Sadovnikov 53 (Krohn). *White Russia*: Af. i, 1 c (Krohn); *Siberia*: Radloff iii, p. 370; *Finland*: Krohn A, p. 20 etc.

*Collections of Variants.*—Krohn A p. 347 f., B p. 220 f., C p. 84 f. Discussions, *ibid*. Origin in Russia. In the original form the bear tears out his entrails. In our version No. 11, the hog appears in the place of the bear; in No. 12 we have ribs for entrails. No. 2 is somewhat obscured because it lacks its ordinary introduction: xiii.

*Source.*—In almost all parts of Europe, there have been found tales in which a giant (in the case of a Spanish tale, it is a bear) is in-

duced by his cunning opponent to cut his belly open and to let his entrails drop out, the alleged purpose sometimes being that he may run faster, and sometimes that he may be able to eat more. Comp. Cosq. II, xxxvi, p. 47 ff. 'Jean et Pierre,' with notes. The fundamental idea that somebody is induced to kill himself by tearing out his entrails is, therefore, not to be credited to Russia, but its adaptation only to an animal. Observe the connection of a tale of the bear and the fox with a giant tale!

- XV { *The fox driver allows others to ride with her.*  
       *The draught animal is devoured and stuffed.*

*Literary Variants.*—None.

*Oral Variants.*—*Great Russia*: Af. i, 1 e and f. *Rest of Russia*: Af. i, 1 b and c (?) (Kolm.) Rudč. ii, 4, and Čub., i, 38 (Wollner). *Finland*: Krohn, A p. 418.

No collections of variants outside of Finland (Krohn, l. c.). The story is found only in Russia and Finland and Kolmacevskij (p. 169) suggests that it arose independently on Russian soil. [Possibly the Louisiana story—Fortier, p. 125 f., 135 and 151 f.—mentioned under i, where Compair Lapin leaves nothing but the tail of Compair Bouki's horse, belongs here, but the special device of planting an animal's tail in the ground to give the impression that the animal had sunk into a hole, points rather to other tales]. In Finland the driver is once a fox, otherwise an old woman. The Russian versions are Nos. 2 a and b and 3 b of our collection. The latter contains the second motive only and that quite obscured. The fox eats the draught animal himself.

*Source.*—I suggest as parallels to the first motive, Grimm, 'K. M.,' 80: The funeral procession of the hen, and an accident following; Gr., 'K. M.,' iii, p. 129: The same subject. Haltr., 78: The same again, but without the accompanying accident because of another adventure following it. I cannot prove, however, that these were the source of the first motive. For the second I do not know of any certain parallel.

- XVI { *The fox loses what she brings with her to her night-lodgings*  
       *and keeps getting something better instead.*  
       *The girl in the fox's sack is secretly replaced by a dog.*

*Literary Variants.*—None exstant covering the whole story. A variant of the second motive is given below under *Source*.

*Oral Variants.*—*Great Russia*: Af. i, 1 a and f., with variants. *Little Russia*: Rudč., i, 7 (Wollner). Other countries below.

*Collections of Variants.*—Cosq., ii, p. 202 ff. The whole of the adventure occurs in Northern Africa, France, Germany and Russia; the first motive alone without the unfortunate denouement given in the second is found in Russia, Esthonia, Transylvania, Southern France and Brazil; the second motive forms a separate story in Spain

and Portugal. The original form appears to have been about as follows: A young man asks a peasant for quarters for himself and a pea, or a millet-grain that constitutes all his property. The peasant kindly complies with his request and gives him, when he leaves, the chicken which in the meantime has eaten his pea, or millet-grain. At another peasant's house he receives the pig that has killed his chicken and he thus continues the exchanges until he obtains possession of a young maiden. He puts her in a sack and leaves the sack at another house where a relative of the maiden lives. This relative frees the girl and puts a dog in her place and, afterward, when the young man opens the sack to take out the maiden, the dog jumps out and frightens him, or according to certain forms of the story, even tears him to pieces. Both of our Russian versions substitute the fox for the young man, and a roller or a bast shoe, respectively, for the pea or the millet-grain; No. 1, g and h is complete; No. 3 a lacks the second motive, perhaps on account of the adventure connected with it. The bast shoe, together with the lack of the second motive, occurs also in Esthonia.

*Source.*—The source of both the first (?) and the second motive is found in India. For the first, see an Indian tale of Miss Stokes' collection No. 17, Cosq., ii, p. 212 f., which, if not imported from Europe, proves the Indian origin of the motive; it is the reverse of Grimm's well known story of 'Hans im Glücke.' For the second, compare the conclusion of the eleventh tale of the Mongolian Siddhi-Kür, and of one of the Kathârnava, Cosq., ii, p. 210 f.; a tiger and a monkey take the place of the dog. It seems the two motives were not combined into one story before they had reached Northern Africa and Europe. In Northern Africa and Russia only, the hero is not a man but a jackal or a fox. Was the change made independently in the two countries, or not? Has the episode Méon 17390 ff. anything whatever to do with this adventure?

XVII. } *The wolf claims the sheep is wearing his fur.*  
 { *The oath of the wolf on the sanctuary that is a trap.*

*Literary Variants.*—'Ysengr.' vi, 349 ff. (wolf, fox, and ass). Marner, Gr., 'R. F.', ccix f. (the same). For the second motive alone: 'Reinh.' 1121 ff., 'Ren.' x, 369 ff., i b 2929 ff. = Méon 18303 ff., 12699 ff., Rothe p. 205, 182; Carnoy p. 81, 73 f.

*Oral Variants.*—*Great Russia:* Af. i, 9. For the second alone: Krauss ii, 25, the fox makes the wolf swear on the gospel, a piece of meat in the trap, that he won't eat his children again. Ibid. i, 27: the trap is the judge's door. *Archiv f. Slav. Phil.* i p. 273. The hedgehog makes the fox swear on a trap; the fox is caught in it. Probably the Russian version, No. 10 of our collection, came from the West.

*Source.*—We cannot go beyond the versions of the Christian Middle Ages.

- XVIII. {
1. *The fox eats the young birds, or only threatens them.*
  2. *The old bird provides some food by feigning to be lame.*
  3. *The old bird causes a driver to break his cask and thereby procures some wine.*
  4. *The bird induces a man to hit a bald man on the head and thereby furnishes amusement.*
  5. *The dog avenges the bird on the fox.*
  6. *The animal provided for comes to grief.*

The six motives mentioned here are combined into simple and complex adventures in so many various ways that it is impossible to consider them under separate heads. They have been discussed by Kolmačevskij, p. 152 ff., and Bahder, *Germania*, xxxi, p. 105-109.

*Literary Variants.*—John of Capua (Benf., i, p. 609 f.) The fox frightens a dove so much that it throws down its young ones. 'Ren.,' xi, 774 ff.=Méon, 25126 ff., Rothe, p. 233, Carnoy, p. 91. The fox pretends to be a physician and priest and induces the sparrow to throw his nine young ones down to have him, the fox, baptize them.

2.—'Ren.,' xi, 989 ff.=Méon, 25343 ff., Rothe, p. 234, Carnoy, p. 92. The bird who has engaged the dog to revenge him pretends to be lame, by this means allures a driver away from his load of provisions and gives the dog a chance to eat a ham.—Middle High German Poem: "Des hundes nôt": Gr., 'R. F.,' p. 291 ff.: 'A lark who has taken pity on a hungry dog feigns to be unable to fly and thereby causes a boy to set down the bread, eggs and cheese he is carrying so that the dog can eat.—No immediate variants, yet expressions of the same idea, are the episodes in 'Ysengr.,' i, 179 ff., and 'Reinh.,' 449 ff., where the fox feigns lameness in order to get for the wolf alone, or for the wolf and his family, the bacon which a peasant is carrying. It seems difficult to decide whether the story with the bird gave rise to that with the fox; or the episode of the fox, to that of the bird. The adventure with the bird might seem to be prior because it is more natural and since there are many instances in which, in tales and fables introduced into the Epics, the wolf or the fox was substituted for some other animal. The fox adventure might appear older as the idea of the fox feigning death would lead to that of his feigning lameness. Like Kolm., p. 183 ff., I am in favor of the former assumption.

3.—'Ren.,' xi, 1151 ff.=Méon, 25505 ff.; Rothe and Carnoy, l. c. The sparrow flies to the head of the horse of a driver who has wine on his cart. The man kills the horse while trying to hit the sparrow, the cart is upset, the cask broken and the dog drinks his fill. Comp. 'Reinh.,' 499 ff. After Reynard has procured a bacon for the wolves, he leads them into the wine cellar of a convent.

4.—"Des hundes nôt," l. c., p. 296 ff. The lark takes the dog to a place where two bald-headed men are thrashing. The dog gets on the roof, while the lark alights first on the head of one and then on that of the other. The two thrashers strike each other on the head in the

attempt to kill the lark, upbraid one another for it, lay down their flails and scratch each other in such a ludicrous way that the dog falls from the roof from laughing.

5.—'Ren.,' xi, 1219 ff.=Méon, 25575 ff.; Rothe and Carnoy, l. c. (Continuation of 3). The sparrow flies to the fox, tells him that it is tired of life since it has lost its young ones, and begs him to come and eat it. The fox is willing to comply with this request, but whenever he is about to catch it, it flies away some distance. Thus they approach the place where the dog is hidden and the latter makes a rush for the fox, seizes him and leaves him for dead.

6.—"Des hundes nôt," l. c., p. 299. (Continuation of 4). When the dog falls from the roof on the thrashers, they stop their scratching. At first they think the devil has fallen on them, but when they see the dog they thrash him so terribly that he barely escapes through a hole in the fence. (He asks the lark for a physician, yet suddenly gets well when the physician appears in the person of a hungry wolf and runs off as swift as ever).

*Oral Variants.*—*Southern Slavs*: Krauss i, 6 (motives 1. 5. 2. 3. 4). The fox eats the young of the starling during the absence of the old bird. The dog kills the fox for the promise of food, drink and amusement. The starling procures food from a boy who sets down a basket that he is carrying; wine from a driver who breaks his cask with an axe; amusement from a son who splits his father's head with a rail. Bird and dog go away unharmed. *Transylvania*: Haltr., 111 (1): The fox cures the seven sick children of the raven by giving them a warm place in his stomach. Haltr., 81 (1-4, 6): The titmouse, whose young the fox threatens to eat, procures him food by feigning to be lame and inducing women to put down their baskets, wine by causing a driver to break his cask with an axe, amusement by getting one thrasher to knock down the other. Then the fox laughs so much that he falls from the roost on which he is perched and gets a thrashing. *Estonia*: Gr., 'R.F.', p. cclxxxiv f. (1.2.5): The fox gets the sparrow's children by threatening to cut down the tree on which the nest is placed. The sparrow engages a dog and procures for him the mush that a woman is carrying. The dog feigns death under the sparrow's tree and kills the fox in spite of his precautions. *Bretagne*: Sébillot, i, p. 333 ff. (1. 5. 2. 4): The fox eats the young of a blackbird. The blackbird goes to seek a dog who feigns death, and kills the fox. To reward the dog, the bird gets for him the dinner that a woman is carrying to some thrashers. When the woman comes, to the latter the bird lights on her shoulder and one of the thrashers knocks her down with his flail. *Germany*: Gr., 'K. M.', 58. Confusion by the death of the dog (2. 6. 3. 4): The sparrow has compassion on a hungry dog, takes him to a baker's and a butcher's shop and pecks at some bread and meat until it falls down and the dog eats it. Thereupon the dog goes to sleep on the road and a driver who comes along and in spite of the entreaties of the sparrow does not leave the road, kills

him with his wheels. To avenge the dog's death the sparrow pecks at the bung of one of the casks until the wine runs out, sits on the head of one of the horses until the driver kills it and thus gradually deprives him of his wine and three horses. Not yet satisfied, it eats, with other birds, the man's wheat and causes him to smash his furniture. Finally when the man has caught it and asks his wife to kill it in her mouth, he is slain himself and the bird flies away.

*Original form.*—I agree with Bahder that the accident to the dog in the Middle High German poem is rather out of place. I assume that the earliest form was about as follows: The fox eats the young birds. The old bird engages his friend the dog to take revenge for this. Either to strengthen him or to reward him, (the former seems the more probable) the bird procures food for the dog by feigning to be lame and inducing a woman, or a boy, to set down the provisions they are carrying, he furnishes the dog wine by making a driver break his cask, and gives him amusement by causing a man to strike a bald man on the head. There arose very early a variant in which the fox merely threatens to eat the young birds, but spares them on the promise of the bird to provide some food, drink and amusement for him just as Isengrim spares Reynard's life on the first of these conditions ('Ysengr.', i, 181 ff.) Yet as Isengrim fares ill after he has had food and wine ('Reinh.', 516 ff.), so also the fox comes to grief at last. The conclusion of this variant was then soon transferred to the first form as appears from the Middle High German version, and later the misfortune of the dog was not brought about by the third party, the thresher, but by the second, the driver with the wine, and what the bird did originally to give the dog drink and amusement he does then to avenge his death. This stage is represented by Grimm's tale, where besides other changes and one addition, the fox is omitted entirely, as already in the Middle High German form. It seems not unlikely that the original form and its early variant arose in the Balkan peninsula and at latest in the eleventh century.

As for our Russian versions, No. 13 shows the first incident of the original form by itself; No. 12, d-f and h-i, presents the variant of the original form, with the fox in the place of the dog, corresponding to the second Transylvania tale, but considerably obscured. In No. 14 and No. 15 a remembrance of the original form is combined with the German version of the dog's death, caused by the driver and the bird's revenge following upon it. In No. 45, finally, the cat once replaces the bird and twice the fox. The corrupt state of most of these versions gives certain evidence that the various adventures did not arise in Russia, but were imported there from the South and West. Again, we have to consider here a few other adventures in whose formation the theme of the bird that provides for the dog, seems to have played an important part. No. 16 b is a combination of this theme with the idea of the friendship between the dog and the bear, or wolf, expressed in adventures xx and xxi. No. 16 e is No.

16 b with other actors and a different result, and No. 39 b is the same with a difference in the relation of the actors to one another and in the purpose of the feeding. Finally the stress which is laid on the manner in which the horse is killed in No. 16, together with the success of the bear and the failure of the dog, recalls an adventure recorded by Krohn C p. 70, where the bear kills a horse and the fox tries in vain to put it to death according as the bear has told him to do.

*Sources.*—1. The killing of young birds, or other young animals while they are still under the care of their parents, and the grief of the latter has been made the subject of not a few fables and stories. *Æs.* 5: The eagle robs the young of the fox. *Babr.* 118. A snake eats young swallows. 'Panch,' ii, p. 112 f.: A monkey destroys a sparrow's nest; *ibid.* p. 118 f.: A snake eats young cranes; p. 95 ff.: An elephant destroys a sparrow's nest. Other instances are cited by Benf., i, p. 170 ff.

2. No source can be given, unless this motive be derived from the story of the fox and the wolf 'Isengr.,' i, 181 ff., and 'Reinh.,' 449 ff.

3. No special source is known; the manner in which the driver breaks his cask is akin to and derived from the following motive.

4. The oldest source is the Makasa Jātaka, Benf., i, p. 292 f.: A fly sits on the head of a baldheaded carpenter whose son takes an axe, strikes at the fly, but splits his father's head. *Jacobs, Caxton*, i, p. 64 f., has a mosquito instead of the fly and mentions, besides, the Rohini Jātaka where simply the sex and the weapon are changed. Other similar instances may be found, 'Panch,' i, Ap. p. 12, and in the references given by Benf., i, p. 292 ff. In the Occident I must notice *Phaedr.*, v, 3, the fable of the bald man and the fly in which Benfey, i, p. 293, saw a possible source of the Jātaka, and its derivatives: *Rom.*, ii, 13=*Herv.*, ii, p. 195, *Waldis*, ii, 99 with notes, *Caxton*, ii, p. 48 and others. In all these cases there is an insect in place of the bird of our tales.

5. Revenge for the destruction of the young is taken as in several of the cases above. The special source of the idea that a bird employs a dog against the fox, seems to be the *Æsopic* fable 225, where the fox asks the cock to come down from the tree on which he is perched, but the cock's travelling companion, a dog, tears the fox to pieces.

6. No source known.

#### XIX. *The bird helps the fox out of a pit.*

*Literary Variants.*—No direct ones. Compare remarks under Source.

*Oral Variants.*—*Great Russia*: Af. i, 10 b=No. 12.

*Source.*—The leading idea of this adventure may have been suggested by the fable of the mouse that rescues the lion: *Babr.* 107, and *Æs.*, 256. More akin is *Dubois*, p. 40 ff., or *Benfey*, i, p. 324, where we have the story of the mice that dig up the ground around

the pit into which an elephant has fallen and throw in so much earth that he can get out again. Compare also Benf., ii, p. 208 ff. A Finnish tale of the fox and the mouse, and another of the bear and the mouse, are closely connected with the Æsopic fable. (Krohn, A p. 386 and p. 93 f.

XX. *The bear rehabilitates the dog with his master.*

*Literary Variants.*—'Fabulae extravagantes,' Caxton, ii, p. 166 ff. A wolf and a dog are friends. Since the dog gets hardly anything to eat, the wolf proposes to rob a lamb and have the dog pursue him as if he intended to rescue it. This is done and the master who hears of the efforts of the dog commences to feed him better. After a second lamb has been robbed with the same success, the dog soon recovers his former strength and forbids his friend to take another lamb. Waldis, iii, 93: Like the preceding in all principal points.

*Oral Variants.*—*Great Russia:* Af. i, 26=No. 16 c. The bear robs a child.

*Collections of Variants.*—Finland: Krohn A p. 407. In seven the wolf takes a child; in one, a lamb. The variants are too few to enable us to decide anything about the original form of the story and its home, yet it seems the wolf is this time the original animal. Generally the wolf and dog are antagonists in fable as in nature; however in 'Rom.,' iii, 15 and its derivatives, they meet on friendly terms.

*Source.*—I cannot give any.

XXI. *The drinking bear betrays his presence by singing.*

*Literary Variants.*—'Reinh.,' 499 ff. The fox leads the wolf with his wife and sons into the cellar of a cloister. Isengrim sings when he becomes drunk and all get a thrashing. Comp. 'Ysengr.,' v, 889 ff. 'Fabul. extravag.,' Caxton, ii, 170 f. The dog tells the wolf to go into his master's cellar and eat and drink there. The wolf does so and after he has become drunk, he thinks he may sing as well as drunken men. He is discovered and killed. Waldis, iii, 93, is similar except that the wolf makes his escape.

*Oral Variants.*—*Great Russia:* Af. i, 26=No. 16 d. The bear sings at supper and escapes. *Esthonia:* Gr., 'R. F.,' p. cclxxxiv f.: Wolf and fox at a wedding. The wolf drinks beer and gets drunk. The fox cannot keep him from singing. Narrow escape. *Transylvania:* Haltr., 104: The fox takes the wolf to the cellar of a house where there is a wedding. The wolf sings and is thrashed. An obscured variant is that given by Karadč., 50, p. 268 f.

*Collections of Variants.*—Finland: Krohn A, p. 407 f. The wolf sings without listening to the dog. More general: Voretzsch, *Zschr., f. roman. Phil.*, xv, p. 172 ff. The number of variants scarcely allows any definite conclusion as to the original form. We do not know whether the bear and the fox, the wolf and the fox, or the wolf and the dog, are the original animals.



*Source.*—Several Eastern stories have been considered as the source of the adventure. 'Panch.' iv, 7=Benf. ii, p. 308: The ass in the lion's skin. 'Panch.' v, 7=Benf. ii, p. 339 and i, p. 494 f.: The ass goes with a jackal to steal cucumbers and betrays himself by his crying. Tuti-Nameh ii, p. 218 ff.: An ass betrays itself in a garden. Touti-Nameh, p. 139 f.: Thieves are caught singing at a rich man's house. I agree, however, with Voretzsch, that none of these can be regarded with certainty as the source and that the Western adventure may be independent. In other circumstances a wolf often gets into trouble by singing: Compare *Æs.* 134 and its many derivatives.

XXII. *The fox with an edict is frightened by a horseman and dogs.*

*Literary Variants.*—'Ysengr.' v, 135 ff.: A hunter a hundred and ten years old, on a white horse with two black dogs, saves the cock; Marie 52 and the English Romulus: Rom., A pp. 46=Herv., ii, 533 f. De vulpe et columba; two hunters on horseback, with dogs, help the dove to escape: Ren., ii, 469 ff.=Méon, 1725 ff.(?); Rothe, p. 127 f.; Carnoy, p. 53: men and dogs frighten the fox, who tries to deceive the titmouse. 'Reinh.' 177 ff.: The same scene without the men and dogs; 'Rein.', 356 ff. and 'Reinke', 317 ff.: The fox takes a letter to the cock. Nobody pursues him immediately. 'Fab. of Poge,' Caxton, ii, 307 ff.: Two dogs, but no man, save the cock. Waldis, iv, 2: Cock, hunter and two dogs.

*Oral Variants.*—*Great Russia*: Af. i, 11, No. 17: Fox and gorkcock, peasant, horse, colt and dogs. *Southern Slavs*: Krauss, ii, 10 and 38: Fox, cock and two dogs. The Russian version came from the West but not through the 'fable of Poge (Romulus) that lacks the man on horseback. The *treuga dei* has been changed into an edict from the authorities in the city to the effect that the gorkcocks are no longer to sit on trees, but always to stay on the ground. The idea that the dogs are to examine the document had to be eliminated.

*Collections of Variants.*—Voigt, 'Ysengr.' p. lxxxi. Voretzsch, *Zschr. f. roman. Phil.*, xv, 147 ff. The latter shows how the fable of the kiss is sometimes connected with this subject.

*Source.*—The story must have arisen in the Middle Ages. Jacobs, Caxton i, p. 75 ff.; traces the idea that a beast of prey tries to inveigle a bird to fly down to the Kukuta Jataka.

XXIII. *The fox is frightened by the cock's crowing.*

*Literary Variants.*—None.

*Oral Variants.*—*Great Russia*: Af. i, 4 a. Our version is No. 18 a.

*Source.*—*Æs.* 323 and 323 b: A lion is afraid of crowing. 'Panch.' i, 2=Benf. ii, p. 21. Wolff i, p. 22, Keith-Falconer, p. 14, adventure xxviii: The fox is frightened by an unknown sound. The *Æsopic* fable, alone or combined with the idea of the Indian story, was the

basis of the Russian tale. Compare No. 35 c: The cock frightens the bear; No. 32 d: The cock kills the fox.

XXIV. { *The fox outwits the cock.*  
           { *The cock outwits the fox.*

*Literary Variants.*—Alcuin: Du-Mér. pp. 137 and 138, and Gr., 'R. F.,' p. 420, versus de gallo (wolf in place of fox); *Fabulae antiquae*: Herv., ii, p. 132, perdix et vulpes. 'Ysengr.' iv, 811 ff.; Ren., ii, 23 ff.=Méon, 1267 ff.; Rothe, p. 126 f.; Carnoy, p. 52 f.; 'Reinh.,' 11 ff.; Marie, 51 and English Romulus; 'Rom., A pp. 45=Herv., ii, p. 533; Odo de Ceritona: Herv., ii, 644, (Cock devoured). John of Capua: Benf., i, p. 309 f. (Cock devoured). Baldo Alter Æsopus 23: Du Mér. p. 253 f.; 'Fab. extravag.': Gr., 'R. F.,' p. 421, Caxton, ii, p. 132 f.; Waldis, iv, 88 (Squirrel); Chaucer, 'Nun priest's tale.'<sup>5</sup> Compare 'Ren.,' xiv, 160 ff.: Cat causes fox to speak so that he loses the cock.

*Oral Variants.*—*Great Russia*: Af. i, 4 a, 17 a-c and 1 a=Nos. 18, 19, 21, 20 and 1. *Transylvania*: Haltr. 113: The fox physician devours the cock. *Southern Slavs*: Krauss i, 14: Fox prays, cock escapes. *Africa*: Bleek, p. 18: Jackal folds his hands, shuts his eyes and prays, cock escapes. Compare also *Lithuania*, Schleicher, p. 100: The tomcat catches a sparrow but the latter protests that a great Lord never eats before having washed his mouth and while the tomcat is doing this he escapes. *Wallachia*: Review of Gaster's collection in *Zschr. f. roman Phil.*, xv, p. 265. Similar, the lark asks the cat to wash first. *America*: Uncle Remus ii, xxvii: Brer Rabbit escapes while Brer Wolf folds his hands, shuts his eyes and says grace; very similar to the African tale. *Ibid.*, i, xix: Brer Sparrow wants to tell Brer Fox some news, but the latter answers 'I'm de'f in one year, en I can't hear out'n de udder.' The sparrow lights on his tail, his back, his head, his tooth, and is swallowed. *Great Russia*: Af., i, 16; Fox and cake; the same story in a fuller and peculiar form. *Finland*: Krohn A, p. 55 and C, p. 122; Fox caught by the wolf makes him speak names of trees and thus escapes.

*Collections of Variants.*—Voretzsch, p. 136 ff.; Voigt, p. lxxxii; Benf. i, p. 310. The Russian versions came from the West, but No. 18 has been thoroughly nationalized. The reproach of polygamy is made against the cock by the cat: Aes. 14, and Caxton ii, p. 197 f.

*Source.*—Cannot be traced beyond the earliest versions of the Middle Ages. Compare, however, xxii 'Source.'

XXV. { *The cat rescues the cock.*  
       { *The cat sings before the fox's house, rescues the cock and*  
           { *kills the fox and her children.*

*Literary Variants.*—None.

<sup>5</sup> JAMES RUSSELL LOWELL kindly directs my attention to this passage.

*Oral Variants.*—*Russia*, Af., i, 17 a-c=Nos. 19, 21, 20; Rudč., i, 9 (Wollner). *Finland*, Krohn A, p. 110. In the Little Russian variant the son Ivan is the rescuer. The second motive appears to be an enlargement of the first. For similar singing, compare Af. i, 21 b and 25 a=Nos. 47 and 48.

*Source.*—The three unheeded warnings followed by three rescues the first two of these rescues being easier than the third, may be derived from the tale of Snow-white: Gr., 'K. M.', 53.

#### XXVI. *The crab outruns the fox.*

*Literary Variants.*—Middle High German poem of the thirteenth century. Gr., 'K. M.', iii p. 255 f. quoted from *Haupt's Zeitschrift*, vol. (?), p. 398-400. Kurz ii, 2 p. 135 has vol. x. The poem agrees upon the whole with the Russian tale, No. 22.

*Oral Variants.*—*Great Russia*: Af. i, 15. *Germany*: Kuhn p. 243: The crab finally pinches the fox's tail so that the fox hurls him to the goal. In a Wendish tale, Gr. l. c., p. 256, a frog creeps on the tail of the fox and wins the race. *Finland*: Krohn A. p. 388, gives three variants of the race of the fox and the crab and prints one in full, p. 104. *Transylvania*: Haltr., 112: The snail clings to the fox's tail and is flung across the river when he turns.

I am inclined to locate the origin of this tale in Germany, though the material bearing upon it is not sufficient to enable one to draw a certain conclusion with reference to it.

*Source.*—None beyond the Middle Ages. For the general idea of a race in which the slow animal beats the swift one, compare *Æs.* 420, hare and tortoise; Gr., 'K. M.', 187, hare and hedge-hog. Uncle Remus, i p. 5, deer and tortoise, with the Amazonian Indians. *Ibid.* p. 8: deer and terrapin, in the negro tales of the Sea Islands of the South Atlantic States. *Ibid.* p. 80, xviii, Brer Rabbit is outrun by Brer Tarrypin. *Ibid.* ii p. xxxi ff.; compare Chivreil and c. Torti.

#### XXVII. *The fox and the crane invite each other.*

*Literary Variants.*—*Æs.* 34; *Ἀλώπηξ καὶ γέρανος*. Phaedr. i, 28: *Vulpes et ciconia*. 'Rom.', ii, 14. Fox and stork=Herv. ii, p. 196, 'Fab. antiquae,' *Æsopus ad Rufum*; *ibid.* p. 144 and 153 f. Romulus based on Marie, *ibid.* 560 f. Baldo. Du Mér. 255 f.: *De vulpe et ibide*. Caxton ii, p. 49 f.: Of the foxe and of the storke. Waldis i, 27: Vom Fuchss und Storchen.

*Oral Variants.*—*Great Russia*: Af. i, 13=No. 23. *Portugal*: Coelho 7: (garça=heron). Since all literary versions of the West from Phaedrus on, have the stork, it is evident that the Russian tale has come from Greek and Byzantine sources. In *Little Russia*, Rudč. i, 17, (Wollner) the connection between the fox and the crane is not limited to this one invitation, but the crane lives in the same

hole with the fox, escapes from the hunter with him, takes him on his wings and lets him drop. Also in *Finland*, Krohn A. p. 388, the crane teaches the fox how to fly. Compare Uncle Remus, i, xxi: Brer Rabbit on the wings of Brer Buzzard.

*Source.*—Not known before the Æsopic fable.

XXVIII. *The fox scared by the sound of a jug proceeds to destroy it.*

*Literary Variants.*—See under 'Source.'

*Oral Variants.*—*Russia*: Rudc. i, 8 (Wollner): A peasant who pursues a fox, places a jug before the mouth of his burrow that he may take the sound for the barking of dogs. At first the fox is afraid; he afterward destroys the jug. Af. iii, 4 of the old edition (Wollner): The fox hears the sound of an old pot that is thrown away, passes his head through the handle and drowns himself with the pot. Cub. i, 37 (Wollner): The fox finds a milk pot and drowns himself with it. Finally, Erlenw. 34=No. 24: A jug is suspended to protect chickens from the fox. The fox listens for a while and then destroys the jug and his own life.

*Source.*—The source of this adventure is a story in the 'Panchatantra.'<sup>6</sup> As it differs very considerably from the Russian tales, I shall also give those of its derivatives which form, as it were, the connecting links with Russian folklore. 'Panch.', i, 2=Benf., ii, 21: A hungry jackal who is roaming over a battle-field hears the sound of a kettle drum which is struck by the ends of some branches moving in the wind. At first he intends to flee, but then he takes courage, advances in the direction of the sound and sees that it is produced by the drum. His fear is gone, now, and he walks up to the drum and destroys it in the hope that it is filled with meat. Calila und Dimna. ed. Wolff, i, p. 22: The same story, only the drum is hanging on a tree in the woods. 'Stephanites kai Ichneutes' by Simeon Seth, ed. Stark, p. 36 ff.: The same, with the following changes. The drum is hanging in the woods and broken with a stick. Its sound has prevented the fox, who in all European versions takes the place of the jackal, from touching other food. Baldo, 'Alter Æsopus,' Du Mér. p. 227: A bag filled with air is suspended from a tree to scare birds. At first the fox also is frightened, but he soon touches the bag with his feet, and breaks it with his teeth. I will omit giving here the contents of all the other literary variants of this story as collected by Benf., i, p. 132 ff. and Du Mér., l. c., and only mention the circumstance, that in John of Capua, 'Directorium humane vite,' in the younger Syriac version (Keith-Falconer, 'Kalilah and Dimnah,' p. 14) and in the German 'Buch der Beispiele' (Holland, p. 29), the instrument is hanging or lying near some water; furthermore,

<sup>6</sup> Kaarle Krohn has kindly informed me that no variants of this adventure have been found in Finland, a fact which strengthens my assumption of its literary origin.

in the latter, in the 'Hitopadesa' (ii, 5) and in Thomas North's translation of Doni (Jacobs, 'Kalila and Dimna') the kettle-drum has become a bell, or a set of mule bells.

I will now proceed to trace in detail the connection between the Indian story and the Russian stories. The fundamental idea of the adventure, that a jackal or fox is scared by the sound of an instrument but overcomes his fear and destroys it, is the same throughout. The changes in the minor points have taken place along a line which I have indicated by the order in which the literary testimonies are given. With Simeon Seth, the fox no longer supposes that the instrument is filled with food, but he merely breaks it because it has frightened him and kept him from eating other food, or in other words, in order to take revenge on it. With Baldo, the instrument is even suspended for the express purpose of keeping somebody (birds) from eating something. While I am not prepared to establish any direct connection between the adventures as narrated by Simeon Seth and Baldo, I know that Seth's version has actually been translated into Old Slavonic,<sup>7</sup> whence it can easily have reached Russia. The further changes can be accounted for without serious difficulty. The change from the drum to the jug is no greater than that from the drum to a bag, a bell or a set of bells which I have noted above and certainly a jug, or pot, is much more familiar to the Russian peasants than a drum. Even the tragical denouement of the Russian tales has perhaps its origin in the fact that the instrument in some versions was near the water. But even if this is not the case, it was at least more natural for the fox to drown a jug than to break it.

XXIX. *The fox is hampered by a jug and comes to grief.*

*Literary Variants.*—None.

*Oral Variants.*—See those mentioned under xxviii and No. 30 b, Af. i, 20, where the fox drinks milk, is then wounded in his helpless state by the peasant, and gets rid of the jug by smashing it accidentally against a stone.

*Source.*—Compare, for the vessel about the head of an animal that has drunk out of it, Dubois p. 154. A cat which has drunk milk cannot free her head again from the vessel. Two hares between whom the cat is to settle a dispute, take it off and are devoured. The idea of an animal in this predicament may have come from India, but in Russia it received a different and peculiar application inasmuch as the animal does not escape unhurt, but either loses a leg or its life.

XXX. *The bull-fly is pierced with a straw.*

*Literary Variants.*—None.

<sup>7</sup> I regret very much that this version, edited by Bulgakov under the title 'Stefanit i Ichnilat,' Petersburg, 1877 (or 1878), has not been accessible to me.

*Oral Variants.*—*Great Russia*: Af. i, 20=No. 30 c. Other oral variants are found, if we remember that this adventure is the third of a series of outrages inflicted upon animals, and this outrage is followed by the attempt of a preconcerted revenge, which is omitted in our text.

*Collections of Variants.*—Cosq. i, p. 30 f., *Ibid.* I, ii., a tale from Lorraine 'Le militaire avisé': The animals are here a lion, a wolf and a fox; the last is pierced with a stick. *Ibid.* p. 30, a tale from Normandy. The first animal, the wolf, is again the same, the others are a hare and a fox; the last is treated as noted above. Krauss, i, 20: The animals are the bear, the fox and the hare; the injury done to the third is accomplished with a stick applied to the hind part of his body. The Russian tale agrees, therefore, in its general outline and in the manner in which the third animal is treated, with the rest. Furthermore, the first two animals are the same as with the Southern Slavs, and even the treatment of the first has some analogy in the other tales.

*Source.*—Cannot be determined.

### XXXI. *The fox shows herself helpful to Snow-white.*

*Literary Variants.*—None.

*Oral Variants.*—*Russia*: Af. i, 14=No. 25. This is not a true animal tale. On the helpfulness of the fox, compare Introduction p. 3. That animals assist men in time of trouble, is one of the general traits of all fairy tales.

*Source.*—None can be given.

### XXXII. { *The snake threatens the life of its rescuer.* *Two judges in favor of the ungrateful animal.* *The fox saves the man by demanding restitutio in integrum.*

Though this is a complex adventure, I shall discuss it under one head.

*Literary Variants.*—*First theme*: Æs. 97 and 97 b; Phædr., iv, 19; 'Rom.', i, 10=Herv., ii, p. 181; Waldis, i, 7; Anvár-i-Suhailf, p. 209 (Benf.). *First and third theme*: 'Disciplina Clericalis,' vii, 4 and 'Gesta Romanorum,' 174. Caxton, ii, 134 ff.; obscured in the 'Touti-Nameh,' p. 119 ff. *The whole*: Dubois, p. 49 ff.; 'Anvár-i-Suhailf,' p. 264 (Benf.); Arabic MS., Benf., i, p. 118; Waldis, iv, 99; 'Reinke,' 4561 ff. Doni, Benf., i, p. 120, wolf for snake; and obscured.

*Oral Variants.*—*Great Russia*: Erlenw., 22; Af. i, 8; *Lithuania*: Wollner, Lesk., p. 353 ff. and 520 ff.; *Hungary*: Gr., 'K. M.,' iii, p. 346; *Transylvania*: Haltr., 87; *Greece*: Hahn, 87; *Sicily*: Gonzenbach, ii, p. 77 f.; *Africa*: Bleek, p. 8 f., 10, 10 f., 94 f.; Roger, p. 119 ff.; *America*: 'Uncle Remus,' ii, xlvi: The wolf under a rock is freed by the rabbit and threatens to eat it. The terrapin makes the wolf get under the rock again and leaves him there.

*Collections of Variants.*—Benf., p. 113 ff.; Kurz, ii, 2 p. 32 and 184 f.; Wollner, Lesk., p. 520 ff. General discussion of the subject: Benf., l. c.—Benfey considers the Æsopic fable quoted above as the primary source of this tale. In India it was enlarged by the introduction of an arbitrator and combined with the idea of alluring a strong one, especially a demon, in a place whence he cannot escape. Benf., l. c., 115 ff.; Gr., 'K. M.,' iii, p. 179 ff. Both in the East and the West the number of the judges was sometimes increased. Our first version No. 28=Erlenw., 22, has the snake and the man, and, as judges, the hare, the wolf and the fox; the second, No. 29=Af. i, 8, has the wolf and the man and as arbitrators, the mare, the dog and the fox. In a similar way Reinke has as judges two ravens, the wolf and bear, and the fox; and Waldis, the horse, the dog and the fox, so that in Russia, as in Germany, the first two judges are either wild animals or domestic ones. The wolf in the second Russian version must have taken the place of the snake under the influence of the fable of the wolf concealed from the hunters: ('Rom.,' 4, 3); comp. Doni. Both of the Russian versions end with the death of the fox, a trait also found with Waldis, in Hungary and elsewhere. The earliest case where the fox is promised chickens for his arbitration between man and animal is in the 'Disciplina Clericalis,' xxiv, 3.

*Source.*—Cannot be traced beyond Æsop.

- XXXIII. { *A goat occupies a house and excludes the owner.*  
               *Strong animals that accompany the returning owner are*  
               *frightened by the usurper.*  
               *An insect expels the goat.*

Though the third motive does not form a part of the original simple adventure, I cannot separate it from the others in the discussion.

*Literary Variants.*—None exist of the whole story. Stories that might be called variants of the first two motives are given under 'Source.'

*Oral Variants.*—*Great Russia:* Af. i, 28, 3 and 29 and 31 partly =Nos. 31-33 and 35. *Portugal:* Coelho 3: A rabbit is excluded from its house by a goat and frightened by its threats. The ox, dog and cock do not dare to attack the goat, but an ant kills it. The rabbit and ant then make their home in the house. *Germany:* Gr. 'K. M.,' 36. A goat whose head is shaved hides in a fox's hole. The fox does not venture to enter, nor does the bear, but a bee expels the intruder. *Bohemia:* Benfey, ii, p. 550. A goat which has been half skinned, hides in a fox's hole. The fox is scared by his threats, but an earwig drives it out. Then the fox loses his fear and kills the goat. *Southern Slavs:* Krauss i, 21, p. 61 ff. A goat that has been skinned and salted, jumps from the spit and hides in a fox's hole. His threats frighten the fox and those who wish to help him; at first, the hare,

then the wolf, bear and lion together. A hedgehog expels the usurper.

*Collections of Variants.*—Cosq. ii., p. 116. ff.

There seem to have been at an early date two forms of this adventure, in both of which the goat was the intruder. In the one the hare or rabbit was excluded from its house and had domestic animals among its helpers, in the other the fox was deprived of his burrow and was assisted by wild animals. The expulsion was accomplished by an insect, for which another animal that can sting, especially the hedgehog, was later substituted in some cases. In the course of time, the second form of the adventure in Germany and in Slavonic lands, was combined with another tale about the pranks of a goat and the punishment he suffered for them. The Russian versions distinctly show a foreign origin. In No. 31 an explanation is lacking as to why the goat is half skinned; in No. 32, the fox is the intruder and the cock expels him; the introduction of the fox may be due to the preceding adventure. In one of Rudčenko's tales the hare and cock catch the fox, lock him up in a house, catch him again and finally kill him (Wollner). No. 33 f. differs because it is connected with the motives of the journeying animals.

*Source.*—The general idea of the first two motives is contained in an Indian story (Dubois, p. 99 ff.); in a Turkish one ('Tuti Nameh,' ii, p. 127 ff.); in a Persian one (Benf., i, p. 508 f., or Cosq., i, 261), in an African (Bleek, p. 18 ff.) and elsewhere. The Indian story is as follows: A goat who has lost his flock, seeks refuge in a cave in the woods, which is occupied by a lion. As courage alone can save him he walks up and tells him that he is a worshipper of Siva and that he has made a vow to let his beard grow until he has eaten one hundred and one tigers, twenty-five elephants and ten lions, in honor of the God, that he has devoured the tigers and elephants and is now looking for the lions. Terrified at this, the lion flees, returns with a fox, and flees again and leaves the goat in the possession of the cave. In the Turkish tale, a lynx takes possession of a lion's den and by his threats frightens, first, the lion alone and afterward the lion who returns with a monkey. In Persia, Amīn, a man of Ispahan, frightens a ghoul, an ogre, away from his cave and scares him once more when he returns with the fox. With the Hottentots, a leopard meets a ram and is frightened; he is persuaded to return with the jackal, but becomes so terrified that he runs away and does not stop before the jackal, which tied himself to him, is half dead. For other similar stories, see Benfey, i, p. 505 ff. The examples given make it evident that not only the fundamental idea of the adventure has been derived from India; namely, that a weak animal deprives a stronger one of its abode and maintains itself there by bragging and threats against the owner and its friends, but also the prominent part taken by the goat shows the same origin. The conclusion also of the oral variants of Europe, that an insect, or a hedge-hog, succeeds in expelling the



usurper, has probably been suggested by an Indian story. A story in the 'Panchatantra' (i, 15); an Æsopic fable (Æs., 261); an episode in 'Reinhart' (1250 ff.); a fable given by Eustache Deschamps (vol. iii, p. 287), and other fables contain the motive that a large animal is killed or is seriously troubled by a small insect. While it seems plausible that the Indian stories referred to, are the source of the motives of the European variants, I am not able to decide where the last motive was first connected with the other two, and where consequently the adventure, as a whole, arose.

#### XXXIV. *Animals leave home.*

I shall discriminate between voluntary and involuntary leaving:  
 I. Voluntary: *Literary Variants*.—Benf. 'Panch.' ii, p. 156, offers according to Kolm. p. 135, the oldest example of journeying animals. Æs. 225: The dog and cock have concluded a friendship and set out to travel together. 'Ysengr.', iv, 1 ff. and 825 ff.. The chamois wishes to make a pilgrimage; some male domestic animals join her because they are to be killed for a wedding feast; — the donkey, because he is to work unusually hard on that occasion, 'Ren.' viii, 165 ff.=Méon, 13151 ff.; Rothe, 186 f.; Carnoy p. 75: The fox goes on a pretended pilgrimage; the ram joins him because otherwise his skin is to furnish gaiters to a pilgrim; the donkey follows them to improve his condition. Waldis i, 57: Dogs flee because other animals are killed. Rolnhagen, 'Froschmeuseler,' iii, 1, 9 (Gr., 'K. M.,' iii, p. 48 ff.): An ass, ox, dog, cat, cock and goose move into a house in the woods because they are homeless.

*Oral Variants*.—*Great Russia*: Af. i, 9; 10 a-b; 19 a-c; 29, 30, 31=our versions Nos. 10-12 and 33-38; *Norway*: Asbj. i, p. 213 ff.: Animals flee because a hen has dreamed the world will come to an end. *Germany*: Gr. 'K. M.,' 27 and iii, p. 47 f., they flee because they are to be killed. *Transylvania*: Haltr., 93: Fleeing for the same reason. *France*: Cosq. ii, xlv: Travelling. *Southern Slavs*: Krauss i, 23: Going on a journey.

*Collections of Variants*.—Kolm., p. 123 f.; Cosq. ii, 103 ff.

*Source*.—No special source. It seems that the idea of travelling animals has come from India, but its specification that domestic animals leave their masters on account of ill-treatment, or impending danger, must have been made in Europe. Notice the flight on account of a coming wedding, with the following return No. 35, and compare it to the passage in the 'Ysengrimus.' In the other stories also of this cycle, Western influence is apparent.

II. Involuntary: *Literary Variants*.—Implied in Phaedr., v, 10, and its derivatives, 'Rom.' ii, 7=Herv. ii, 192 f.; Caxton ii, p. 40 f.; Waldis i, 22, where a dog is treated ill because he is old.

*Oral Variants*.—Af. I, 18, 24 a, 26, 32 a-b=Nos. 14-16, 39 and 43, to which may be added No. 29. They are quite pathetic.

*Source.*—Tales in which animals receive such treatment cannot have originated among the Buddhists of India, but only in the West or in Russia.

XXXV. *Animals return home.*

*Literary Variants.*—‘Ysengr.’ iv, 821 ff. Cock and gander wish to return, because the wedding feast for which they were to be killed is past. ‘Ren.’ viii, 452=Méon, 13448; Rothe, p. 188; Carnoy, p. 76. The pilgrims return after they have realized the dangers of their enterprise.

*Oral Variants.*—*Russia*: Af. i, 31 and 19 c=Nos. 35 d and 37 d. The former corresponds to the passage in the ‘Ysengrimus,’ the latter to that in the ‘Renart.’ In the latter case the correspondence is so close that it seems almost necessary to assume more than a mere oral transmission from Western Europe to Russia, but through what channels could the episode of the ‘Roman de Renart,’ so long forgotten even in France, have reached there?

*Source.*—It is not possible to go beyond the ‘Ysengrimus.’

XXXVI. *Wolves are frightened by a wolf's head.*

*Literary Variants.*—‘Ysengr.’ iv, 95 ff. The chamois Bertiliana is making a pilgrimage together with Reynard the fox, the goat, the ram, the deer, the ass, the gander and the cock. Reynard who is anticipating a visit from the wolf, tells the ram to cut off the head of a wolf whom they find suspended from a tree and instructs him what to do with it. After dark, while Bertiliana and her companions are staying in a hospice, the hermit Ysengrim enters with a salutation of peace. The pilgrims regret exceedingly that they cannot offer him anything except heads of old wolves. At Reynard's request, the ram brings the wolf's head which, for the first time it is brought, is said to be that of a hermit of Anjou. The fox asks for a larger one and the same head is returned, but this time represented as that of an English abbot; Reynard refuses it once more telling him to search in the other corner where the large ones are. Then the ram brings back the same head for a third time, but with the jaws distended by a hazel twig and saying that it is that of a Danish bishop. Meanwhile the wolf begins to tremble and seizes the first opportunity that offers for flight, yet he does not get out without being very badly used. ‘Ysengrimus abbreviatus,’ v. 529 ff (Gr. ‘R. F.’ p. 19 ff.) contains the same story without the satirical allusions and the torturing of the wolf. The fox tells it himself.

*Oral Variants.*—*Great Russia*: Af. i, 19 a and c=Nos. 36 b and 37 b; *Little Russia*: Rudč. i, 24 (Wollner); *Finland*: Krohn A. p. 141 f with variants, p. 396 f. *Bulgaria*: Čapkarev 27 (Wollner). In Finland three rams, a goat and a ram, or a female goat and a ram, use a

wolf's head to frighten wolves. In Bulgaria an ass, a ram, a fox and a cock find a wolf's skin and bid the ass pick it up and carry it. In the evening they come to a cave where a supper is prepared. They have scarcely made themselves comfortable, when bears and wolves, the owners of the cave, arrive. The hosts and guests sing. First, one of the bears sings: 'The flesh has come to the house of its own accord' then, the ass answers, referring to the wolf-skin: 'Go out and see what is hanging on the door! Go out and see what a wonderful miracle it is.' The bears and wolves are seized with fear and disappear one after another. In consequence of my limited material, I am not prepared to decide as to whether manuscripts of the 'Ysengrimus,' or variants of the folktale on which the episode in the 'Ysengrimus' is based, found their way to Russia, Finland and Bulgaria. I am very strongly inclined, however, to the latter assumption, because the difference is considerable; because the Russian variants have become thoroughly nationalized, and because the Bulgarian form has even been altered by the influence of the well-known fable of the ass in the lion's skin.

*Source.*—The general idea that a weak animal may frighten a stronger one by its resoluteness is Indian as we have seen under adventure xxxiii. For this story in particular, compare the following tale of the Siddhi-Kür, p. 181, also given by Benfey, ii p. 548 f. 'A whole family has died, their sheep are torn by the wolves; only one lamb has saved itself and is staying in a hiding place. A hare without a hare-lip perceives it there and promises to take it to another flock. On their way they find a shuttle, a yellowish rag and a sheet of paper. Suddenly a wolf appears. No sooner has the hare noticed him than he orders the lamb to prepare a throne of the shuttle and the rag and to hand him the letter of the full moon. After the lamb has done this the hare seats himself on the throne, and reads to the wolf the letter from Churmusta which bids him send a thousand wolf skins. The wolf flees, terror stricken, and the hare succeeds in taking the lamb safely to the flock.'

The similarity between this story and the European versions is great. In both of them, one of the journeying animals is more far-seeing and self-possessed than the other; in both, the travellers pose as wolf-hunters. We need only replace the find of pretended mythological significance by the finding of a wolf's head, and substitute either the fox or the goat for the hare in order to reach either the version of the 'Ysengrimus,' or that of most oral variants; the multiplication of the travellers, or of the wild beasts that attack them, is only a slight additional change. Granted, then, that the episode in the Siddhi-Kür, or its Indian original, is the source of the original European folktale, it ought to be observed that it was not brought to Europe through the Mongolic invasions, because they are later than the date of the 'Ysengrimus.'

XXXVII. *The domestic animals who have taken refuge on a tree save themselves by a fall and bold threats.*

*Literary Variants.*—‘Ysengr.’ iv, 735 ff. The continuation of the adventure above. Fearing the return of the wolf who summons his kin, the pilgrims climb on the roof of the hospice, the ass only staying below to eat hay. Ysengrim soon returns with eleven other wolves and gives the pilgrims great anxiety. The ass now wishes to get on the roof, but slips and crushes two wolves as he comes down on the ground. The fox quickly takes advantage of this and the pilgrims make such a noise that the wolves flee. ‘Ren.’ viii, 387 ff.=Méon, 13383 ff.; Rothe, p. 187 ff.; Carnoy, p. 76. The fox climbs a tree and the ass and ram cling to it with their forefeet. The wolves, unable to find them, lie down to rest under the same tree. The ass and ram fall and crush six wolves and, as Reynard cries at the same time: ‘Hold him! take him! hold them!’ the others take to flight. The domestic animals return home.

*Oral Variants.*—*Great Russia:* Af. i, 19 c and b=Nos. 37 and 38. *Finland:* Several variants, Krohn A, p. 396 f. *South America:* ‘Uncle Remus,’ i, p. 5. *North America:* *Ibid.* I, x, p. 52 ff. Nos. 37 and 38 c resemble the passage in the Renart so closely that a literary transmission seems almost more likely than an oral one, especially if we compare the great changes that have occurred in the Finnish variants. No. 38 b may be a greatly obscured variant of the episode in the ‘Ysengrimus.’ In a variant of Af. i, 25 a=No. 48, a man saves his life by falling involuntarily when the bear enters his house. In the Finnish variants, wolves or bears are scared by the fall of the ram. With the Amazonian Indians the tortoise falls from a tree on the head of the jaguar and kills him, and with the negroes of the United States Brer Tarrypin saves Brer Rabbit by falling from the shelf on Brer Fox.

*Source.*—The idea that wild beasts, scared by a weak or domestic animal, return afterward with further aid, was traced, above under xxxiii, to India. The circumstance, also, that the one who has once scared a wild beast afterwards seeks refuge on a tree, has come from the same source. ‘Panch.’ v, 11; Benf. ii, p. 352 ff. A demon, a rākshasa, who has entered a horse is scared by the man who rides him; the latter climbs a tree and the demon returns encouraged by a monkey, but soon flees again. In the Sandabar, Benf. i, p. 505, the rākshasa is replaced by a lion, the other animals are the same. On European soil this Indian motive underwent the influence of zoomorphism, and the man on the tree was replaced by the ram and other animals—a change which could easily take place on account of the analogy which these stories bear to tales like those mentioned under xxxiii. Whether the accidental fall as a means of salvation has also its prototypes in India cannot be proved with certainty. Compare, however, a tale of Cashmere, Cosq. i, 101 f., where a man on a tree

kills a tiger by a dagger slipping from its sheath. The gun, which is so entirely inappropriate for the story of the goat in No. 37 c, has an analogy in the gun with which, in the Persian story, Benf. i, p. 509, Amín shoots the fox who encourages the ogre to return.

XXXVIII. *A wolf fares ill at the house of domestic animals.*

*Literary Variants.*—'Ysengr.,' iv, 501 ff.: The wolf is pinched in the door and mistreated by all the pilgrims. 'Ren.,' viii, 293=Méon, 13287; Rothe, p. 187; Carnoy, p. 76: Three pilgrims—the fox, the ram and the ass—take possession of the house of the absent wolf, drink his beer and attract his attention by their singing. The wolf himself is killed in the attempt to force an entrance into his house. "Rollenhagen Froschmeuseler," iii, 1, 9, in Gr., 'K. M.,' iii, p. 48 ff.: A wolf suffers manifold injuries when he enters the house as a spy.

*Oral Variants.*—*Great Russia:* Af. i, 29 and 30.=Nos. 33 e and 34 d. The former represents the form in which the wolf is merely wounded, the latter approaches the version of the 'Roman de Renart,' except that the wolf is not accompanied by his wife, but by the bear and the fox with whom we have so frequently seen him connected in Russia. *Transylvania:* Haltr., 93: The cat, cock and horse have occupied a wolf's house while the wolves are carousing and celebrating St. John's day; an old wolf is sent in and ill-used. *Ibid.* 98: The ox, ass, cat and dog are in a robber's house. The wolf is full of fear, but walks in because the fox expresses doubts with regard to his courage; he barely makes his escape.

*Collections of Variants.*—Cosq., ii, p. 103 f. and Gr., 'K. M.,' iii, p. 47 f. A Norwegian story found in Cosquin, l. c., deserves special notice. The wolf who comes to the house of the domestic animals, asks for some fire to light his pipe.

*Source.*—It will be difficult to decide whether this adventure is based, or not, on the one that follows here. The variants of xxxviii are much older, those of xxxix extend over a greater territory.

XXXIX. *The messenger of the robbers fares ill.*

*Literary Variants.*—None.

*Oral Variants.*—Very common. Af. i, 29=No. 33 d; Gr., 'K. M.,' 27: The Bremen musicians. Cosq., ii, p. 102 f.: The cat and its companions.

*Collections of Variants.*—Cosq., ii, p. 103 ff., including one from Batavia and one from Japan.

*Source.*—If we suppose that the Asiatic variants have been carried to the latter countries by European colonists, or traders, this adventure may be based on the preceding; otherwise the reverse is true.

XI. *Domestic animals inspire terror and gain admission.*

*Literary Variants.*—Comp. Rollenhagen, Froschmeuseler iii, 1, 9.

*Oral Variants.*—*Great Russia*: Af. i 29 and 30.=Nos. 33 c and 34 c. *Germany*: Gr., 'K. M.,' 27: 'Die Bremer Stadtmusikanten,' considerably different from the Russian since the owners are expelled and the aggressors act in concert.

*Source.*—None known to me. Perhaps invented as a contrast to xxxviii and xxxiii.

XLI. *The wolf catches the dog but loses him again.*

*Literary Variants.*—None; yet compare 'Source.'

*Oral Variants.*—*Russia*: Af. i, 24 a=No. 39 b.

*Source.*—Æs. 231: The wolf catches the dog. The dog pleads that he is lean and his flesh dry and that he will be more acceptable food after a wedding at his master's house has taken place. He is released, but declines to surrender himself according to his promise when the wolf calls again. Waldis, iii, 63, similar. In the Russian version the motive of the Æsopic fable is combined with that of the bear or wolf who rehabilitate the dog with his master, but they are not allowed to continue their robberies after the dog has regained his strength. Caxton, ii, p. 166 ff.; Waldis, iii, 93; see xx above. The motive also of the bird that provides for the dog (xviii) has influenced this adventure.

XLII. *The wolf is stunned by the ram who offers to jump into his jaws.*

*Literary Variants.*—'Ysengr.,' vi, 1-132.

*Oral Variants.*—*Great Russia*: Af. i, 19 a, 24 a and b=Nos. 36, 39 and 40. The last has lost its characteristic trait on account of the combination in which it occurs. *Little Russia*: Rudč., or Leger xviii, "Le loup nigaud." *Poland*: Gliński, iii, 164. The Russians received the adventure from the West by way of Poland. It appears rather singular that we should find this adventure in the place where the wolf simpleton of the 'Fabulae extravagantes' has the wolf-surveyor: Gr., 'R. F.,' p. 430; Caxton, ii, 158 f., derived from Calila and Dimna; Wolff, i, p. 29, through 'Ysengr.,' ii, 159 ff. and 'Ren.,' xx, 1 ff.=Méon, 6361 ff.; Rothe, p. 148 f.; Carnoy, p. 61. This is a proof that the influence of the epics was in some cases much stronger than that of the 'Fabulae extravagantes' however popular these were.

*Source.*—Possibly this adventure arose under the influence of that of the wolf-surveyor.

XLIII. *The wolf almost drowned while baptizing the pigs.*

*Literary Variants.*—'Fab. extrav.' Gr., 'R. F.,' p. 430, Caxton ii p. 160: The sow pushes the wolf into the water while he is standing on the little bridge of the mill; he passes under the wheel.

*Oral Variants.*—Af. i, 24 a=No. 39. *Transylvania*: Haltr. 108, the wolf first baptizes all the pigs, then he is pushed from the bank into the mill-race and passes under the wheel. *Germany*: Kuhn, p. 302 f., corresponds closely to 'Fabulae extravagantes' noted above. The wolf is pushed into the water before he baptizes anybody. *Finland*: Krohn A, p. 155 f.: The sow pretends that she wants to baptize her little pigs and swims with them across the water; the wolf cannot follow them. *Ibid.* p. 157 f.: The sows collect their little pigs and throw them into a waterfall which they cross safely. Then they take the wolf and throw him, also, into the waterfall so that he with difficulty saves his life. The Russian version is evidently derived from the folktales that were written down under the name of 'Fabulae extravagantes.' I cannot accept Jacob's statement, Caxton, i, p. 159 and 186, that they are closely connected with Alfred's and and Marie's *Æsop*. Much more common than this adventure of the wolf and the pigs is another: Rudč., i, 1=Leger, p. 161, Rudč., i, 2, 3 and 4, Čub. i. 43 (Wollner) in which the pig takes the wolf on its back, asks permission to sing a last song and is rescued by the people that come, or by the other pigs. In this case the pigs tear the wolf to pieces as in 'Ysengr.' vii, 1 ff., for which Voigt, p. lxxxiv, seeks such a distant source.

*Source.*—The origin of the adventure is unknown.

#### XLIV. *The wolf is kicked by the mare.*

*Literary Variants.*—*Æs.* 334, with b and c; Babr. 122: wolf and ass; 'Rom.' iii, 2=Herv. ii, 202 f.; Förster p. 59 ff. and 120 f., lion and horse. 'Ysengr.', v, 1167 ff., wolf and horse; 'Ren.', xix, 1 f.=Méon, 7521 ff, Rothe, p. 157 f., Carnoy, p. 65; 'Rein.', 3988 ff.; 'Reinke,' 3730 ff.: wolf and mare. Gr., 'R. F.', p. 430, Caxton ii, p. 157 f., etc.

*Oral Variants.*—*Great Russia*: Af. i, 24 b=No. 40. *Little Russia*: Leger p. 157 f. *Poland*: Gliński iii, 164 (Wollner). *Germany*: Kuhn p. 300 f. *Transylvania*: Haltr., 106. *Southern Slavs*: Krauss i, 1.

*Collections of Variants.*—Voigt, p. lxxxiii. A detailed discussion of this tale is unnecessary. The Russian version resembles those of the Western epics and not that of *Æsop*. In the Little Russian tale the wolf goes, not to Christ, but to God himself. Doctor Wollner has informed me that outside of these cases St. George is the patron of the wolves.

*Source.*—None known before the *Æsopic* fables.

XLV. { *The wolf is maltreated by a man.*  
*Wolves climb one upon another to reach a man on a tree; threat*  
*scares the maltreated one; all fall; revenge on former.*

*Literary Variants.*—None.

*Oral Variants.*—*Russia*: Af. i, 24 b=No. 40 c and d: The tailor

beats the wolf and tears off his tail ; futile attempt at revenge follows. *Poland*: Gliński, iii, 164 (Wollner): The smith wipes his hands on the wolf's tail and beats him ; revenge. In another story, Kolberg, xiv, 86? (Wollner), Christ sends wolf to eat the man ; wolf being thrashed thinks human flesh is bitter. *France*: Sébillot, p. 326 f: Fox burns tailless wolf with a red-hot iron and carries the eels they possess in common to the top of an oak tree ; vain attempt at revenge. *Portugal*: Coelho, 9: Man pours hot water on the wolf's head ; revenge. *Africa*: Bleek, p. 7 f.: Jackal is cooking on top of pole ; lion being hoisted up, strap is cut, first time ; lion hoisted again, gets hot stone in mouth. *America*: 'Uncle Remus,' II, xlv: Brer Rabbit smokes and chews on his steeple ; Brer Tarrypin safely hoisted by plough-line ; Brer Wolf hoisted, scalded when he comes to the top, and falls. All European variants agree in the second motive, though they vary in the first. The American story is clearly derived from the African. Both seem to be obscured variants of the second motive ; the idea of revenge is forgotten, hoisting takes the place of climbing, and the threat is not fictitious but is carried out. The African story may go back to the French tale.

*Source*.—I do not know any source for the adventure as a whole. Compare Aelian, iii, 6: the statement that wolves go safely through a river by taking hold of each other's tails ; *ibid.*, viii, 14, that wolves are said to pull a drowned ox out of the water by a similar co-operation.

XLVI. { *The wolf outwits the kids.*  
           { *The wolf is induced to make a fatal jump.*

*Literary Variants*.—None of the whole story. For partial variants, see under 'Source.'

*Oral Variants*.—*Great Russia*: Af. i, 23 a and b=Nos. 41 and 42. *Germany*: Gr., 'K. M.', 5. *France*: Cosq., ii, lxvi. *Transylvania*: Haltr., 83: bear for wolf. *Southern Slavs*: Karad., 50: colt for kids. *Greece*: Hahn, 85: colt for kids. *America*: 'Uncle Remus,' II, xlii: The wolf eats the young rabbits ; the animals submit to a fire test by jumping over a pit with fire in it. Brer Wolf perishes. Compare also *ibid.*, II, viii, the story of the pigs. Brer Wolf finally lands in the fire on the hearth, and *ibid.*, I, xvii, end, Brer Rabbit, Brer Fox and Brer Possum jump over a burning pile of brushwood to see who is guilty of having nibbled up the butter ; the last named perishes. The last two stories lack the first motive of our adventure, but have the second.

*Collections of Variants*.—Gr., 'K. M.', iii, p. 15, including some literary testimonies, Cosq. ii, p. 248 ff., principally from Romance countries. In Pommerania (Gr., l. c.), spectre for wolf. The wolf attains his purpose in every case except in one of the Spanish versions (Cosq., l. c., p. 251) which is mixed with the theme where an animal expels the owner from his house ; and everywhere except in the same Spanish variant, he perishes by tumbling into hot water or fire. In Scotland (Campbell iii, p. 93=Cosq., p. 251) the fox is substituted for the



wolf; and in Italy little foxes, for the kids; in Catalonia the wolf eats, not the kids, but the cheeses of the goat.

*Original form.*—The wolf comes to the kids while their mother is absent and tries to induce them to open the door by pretending that he is the goat. He fails the first time, but afterward succeeds and eats all the kids but one. The goat asks him to jump over some water, or fire, into which he falls, dragged down by the weight of the kids. The tale originated probably in Central Europe where the best variants occur.

*Source.*—The source of the first motive is a mediæval fable which agrees in everything except in the conclusion. 'Fabulae Antiquae' 61: Herv., ii, p. 143; 'Rom.', ii, 10=Herv., ii, p. 194; Marie, 90; English Romulus: Herv., ii, 545; Anonymus Neveleti or Walter of England: Förster, p. 112; Herv., ii, 398; 'Yzopet,' Förster, p. 38 f; Middle High German poem, Gr., 'R. F.', p. 346; Alex. Neckam; Du Mér., p. 211 f.=Herv., ii, p. 811 f.; Caxton ii, p. 44; Waldis i, 24.

A collection of variants of this fable has been made by Kurz. See Kurz, ii, 2, p. 42. I do not know any special source for the second motive.

#### XLVII. *The tomcat marries the fox.*

*Literary Variants.*—None.

*Oral Variants.*—*Great Russia*: Af. i, 18, and Erlenwein 32=Nos. 43 b and 45 a. Elsewhere the marriage is implied. *Little Russia*: Rudč. i, 12 (Wollner): Tomcat and fox stay together and, in some variants, they are married. 'Kryptadia' p. 16-17: Tomcat and fox marry. *Bulgaria*: Čapkarev 67 (Wollner): The tomcat, the murderer, marries the fox.

The marriage of the fox and the tomcat seems to occur among the Slavs only. Both are dissemblers. The cat feigns death: Æs. 15, Caxton, ii, p. 202 f.; it poses as a false physician for birds: Æs. 16; it blames the cock for matrimonial union with his nearest relatives: Æs. 14; Caxton, ii, 197 f.; it feigns piety: 'Panch.', iii, 2=Benf. ii, p. 231 ff.; Marie 102; English Romulus, Herv., ii, p. 580; Odo, Herv., ii, p. 598; Prym., p. 319 and Benf. i, p. 350 ff. The fox and the cat occur together in the fable of the sack full of tricks. Marie 98, English Rom., Herv., ii, p. 578 f.; Odo *ibid.* ii, p. 622 f.; Caxton ii, p. 137 f. The fox and the cat try to deceive each other in the epics: Carnoy, p. 50 f., 55 f., 67, 85, 88, 102; 54, 54, 56, 82 and 103. Thus the Russians and Bulgarians have connected by marriage two animals resembling each other in character, in animal poetry.

*Source.*—No special source known.

- XLVIII. { *The fox warns the wild animals against her husband.*  
*The wild animals prepare a feast for the tomcat.*  
*The wild animals hide from the tomcat.*  
*The wild animals are scared from their hiding places.*

I find it convenient to treat these motives together, though they

form, not a simple, but a complex adventure; they all seem to be at home only among the Slavs and their neighbors.

*Literary Variants.*—Daničić *Starine* iv, p. 70 ff. (Wollner): Old Servian MS. of the sixteenth century the bear, wolf, and boar divide some land among one another; the bear has the cat for his servant; the wolf, the fox and the boar, the hedgehog. The masters part with their servants, but afterward try to catch them again. The wolf who is going out for this purpose, meets the fox but is frightened by his report that the cat has eaten a wolf. Consequently the bear, the wolf and boar hide from their servants; the last-named, under some straw. When the servants come near, the boar moves under the straw and the cat, supposing a mouse there, jumps at him. The boar knocks out his eyes in his attempt to run away and falls down, the others kill themselves. It is probable from a consideration of the language that the story came from the Western Slavs.

*Oral Variants.*—*Great Russia*: Af. i, 18, 19 a, p. 65 f. and p. 66 f.; Erlénw., 32. *Esthonia*: Gr., 'R. F.,' p. cclxxxv f. *Finland*: Krohn A, p. 391 ff.: about eighty variants; the cat in the wood, more than fifty; the cat and the dog in the wood, six; the cat in the house, eleven; the cat, the goat and the ram in the house, eleven. *Transylvania*: Haltr., 91, 82. *Southern Slavs*: Karad., 49, p. 262 ff.= Krauss, i, 5; Krauss, i, 3 and ii, 39.

In Esthonia, the bear, the wolf and the fox hunt together and deprive the fox of his share, so that he goes to find help. The bear hides on a tree, the wolf under a pile of brushwood. The allies of the fox are a lame dog and a cat. The bear falls and dies, the wolf runs off, the fox keeps all the flesh. In Servia (Karad., 49) the bear, hog and fox till the ground and the fox is cheated out of his share. The fox threatens to go and get an imperial magistrate, and returns with the cat. The end is as above: the bear dies, the hog runs off. In Transylvania (Haltr., 91) the bear and wolf hunt with the fox and take his share from him. The allies of the fox are a cat, a lame dog and a cock. Both climb a tree; the bear escapes with a broken foot, the wolf dies. The following variants do not contain the motive that the fox seeks the alliance of the cat to maintain his rights against the wolf, bear or hog. With Krauss, ii, 39, the fox is invited to dine with the bear, wolf and hog who contribute, each one, his share to the meal and gets permission to bring his friend, a valiant hero, with him. On the fox's advice the others hide. The end is as usual: the hog runs away, the bear and the wolf die. The next two variants drop also the motive of the friendship between the fox and the cat. Krauss, i, 3: There is a war between the wolf and the dog; the former is supported by the hog, bear and fox; the latter, by the cat, gander and cock. The hog runs off, the bear and fox fall from the tree and flee; the wolf remains trembling in his hiding place. Haltr., 82: A cat is eating from a horse in the wood. The fox, bear, wolf and hog are, in turn, frightened by this terrible sight. The

cat pursues the hog; the hog hides in the hollow trunk of a tree; the others, on a tree. When the cat seizes the hog's tail, the hog gives so terrible a grunt that those on the tree fall. The fox is unhurt, the bear breaks a foot, the wolf is speared, the hog dies in the hollow tree.

The Russian versions probably came from the Southern Slavs. They do not contain the motive that the fox summons the cat as an ally, except in the form of a warning against the cat (Nos. 43 c and 44 a). The cat is not an accidental guest at the meal, but is given to conciliate him (Nos. 36 c, 43 d, 44 b, 46 a), or in honor of his wedding (45 b). The fear of the wild beasts is caused by the purring of the cat (Nos. 43, 44 and 45). The hiding and the scaring away from the hiding places (Nos. 36 e and f.; 43 e and f.; 44, c; 45, d and f.; 46 b.) do not materially differ from the versions of other peoples. The fox is opposed to the cat only in Nos. 36 and 46.

*Source.*—Nothing known before the Servian tale.

XLIX. *The wolf, or bear, sings before a house and obtains prey.*

*Russia:* Af. i, 21 b and 25 a=Nos. 47 and 48. No variants with other peoples have come to my notice. The adventure is somewhat analogous to that of the cat who sings at the fox's house.

L. *Strings of reasons.*

*Russia:* Af. i, 27 and 33=Nos. 49 and 50. Tales like these are so common among the Russians and other peoples that I may dispense with any comment on them.

## CONCLUSIONS.

In the following remarks, I will state in brief my views on some of the general questions raised in the Introduction, and sum up my conclusions concerning the sources of the tales and the places whence they came to Russia.

1. I believe with KROHN that when simple tales, existing with different peoples, agree both in the *nouement* and in the *dénouement* of their plots, they must be derived from the same source, but when they agree only in the one or the other they may be of different origin.

2. The actors in animal tales change very freely. When one or two animals are especially popular and prominent in the tales, or in the poetry, of a people, they are introduced into many tales and fables in the place of the original animals. This has happened with the bear and fox in Northern Europe, with the wolf and fox in the Epics of the Middle Ages, with the rabbit<sup>8</sup> and sometimes the tortoise in the tales of the negroes of Africa and America.

3. Tales migrate rather with the currents of civilization (KROHN) and emigration than with language. Thus, Indian tales<sup>9</sup> spread over the Old and New World, and European tales came to Africa, America and parts of Asia. African tales found their way to North and South America. The Indian animal tales which reached Europe through Byzantium, and other points, were transmitted by the agency of the Islamitic peoples. It has not yet been proved that any tales were transmitted to Europe by the Mongols.

4. The tales about the bear and the fox seem to have arisen in Northern Europe; several of their elements, however, were borrowed from other sources; as, demon tales, giant tales,

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<sup>8</sup> Brer Rabbit seems to owe his prominence in negro tales to a few Indian stories in which the hare gets the better of the lion ('Panch.' i, 8), or other strong animals ('Panch.' iii, 1; Siddhi-Kūr' 21). According to JACOBS (Caxton, i, 136 f., and Bidpai xlv ff.) Brer Rabbit has taken the place of Buddha himself in the story of the Tar-Baby ('Uncle Remus,' I, ii; and the chapter on Brer Rabbit and his famous foot, *ibid*; ii, xxx).

<sup>9</sup> Modern Indian tales found within the sphere of European influence and resembling European stories, may be of European origin.

common folk tales and Æsopic fables. The relation between the demon tales and the tales about the bear is especially interesting and deserving of a minute investigation.

5. Sure proofs of the existence of a cycle of tales of the bear and the fox in Northern France and the neighbouring countries during the Middle Ages, are the story of the fishing through the ice; that of the bear betrayed by the peasant; and that of the fox violating the female bear. Also the fact that we find the bear in the place of the wolf in the fable of the skinned wolf, as given by PAULUS DIACONUS (*Zs. f. d. Allertum*, xii, p. 4 . . and xiv, p. 497); and in the place of the lion in the fable of the stag without a heart, as presented in FROUMUND (GR., 'R. F.', p. l, f., from PEZ. 'Thesaur.' iii, 3, p. 494) may not be due to accident but rather to the popular contrast between the cunning fox and the stupid bear of the folk tales.

6. In Western Europe the tales concerning the bear and the fox blended with classical fables and clerical productions about the wolf and the fox, and finally became almost absorbed by the latter. The wolf, which in reality is more cunning even than the crafty fox, would scarcely have become a type of stupidity, had his character not thus been confounded with that of the bear who is in reality stupid.

7. I have not the means at hand of deciding whether the Russian tales, in which the wolf holds at present the place of the bear, came from Scandinavia as tales concerning the bear, or from Western Europe as tales about the wolf. KROHN bases his theory of the Scandinavian origin on the fact that both in Scandinavia and in Russia certain simple adventures appear connected with one another in a series in a similar manner; and on the supposition that direct relations between Norsemen and Russians ceased a thousand years ago, and hence that the similarity mentioned is due to the mingling of the two peoples in the ninth century, or earlier. The main objection to this view is that it is almost inexplicable how tales of the bear can have changed to tales of the wolf, by the mere instrumentality of other tales about the wolf in a country like Russia, where there existed no extensive written animal poetry. If the relations between Scandinavians and Russians actually ceased at the early date mentioned, KROHN's theory must be accepted; if not I prefer to believe that the tales came either from Western Eu-

rope by way of Novgorod, or from Scandinavia after the Western tales about the wolf had become so popular as to assimilate tales about the bear without difficulty.

8. While it must remain rather doubtful whence the tales about the bear, or wolf, and the fox, came to Russia, there is a reasonable degree of certainty with regard to the countries from which some of the other tales were transmitted. A few came directly from Byzantium ; quite a number, from the Southern Slavs ; many more from Western Europe. The similarity between Russian tales and episodes in the epics, in the ' *Fabulae extravagantes* ' and the fables of Waldis, is sometimes so great that literary transmission seems more probable than oral propagation. I cannot follow up this question for lack of acquaintance with the Polish and Russian literature in this line.

9. Hardly any of the Russian tales can be proved to have arisen independently on Russian soil, yet the majority of them has been so transformed as to show a pronounced local coloring. Their great number and variety may be due in part to the abundance of hares, foxes and wolves and the considerable number of bears that are still found in Russia to-day.

10. Three adventures of Russian animal tales may be based on myths, which account for peculiarities in the outward appearance of the fox and the bear. None can be shown to contain mythological elements such as DE GUBERNATIS assumes to find in them.



## APPENDIX.

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### LISA PATRIKJEVNA.

*A tale in verse compiled from the folk fables and folk songs of the Russian animal epic by A. MOZAROVSKIY. 2ed. Kazan, 1882.*

The folkfables in their present form represent separate parts of an old epic saga.—AFANASIEV.

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This work consists of nearly seven thousand lines divided into twelve cantos and subdivided into forty fables, a conclusion and a word to the reader. The cantos are named September Canto, October Canto, etc., because the events related in them are supposed to have happened during those months. I give in the following a short summary of the work.

#### *September Canto.*

1. One beautiful day in autumn Vukol, son of Sila goes with a lyre and a basket into the wood to catch young foxes. When he comes to the house of the fox he sees something incredible. For there is the fox baking buckwheat pancakes and her five daughters are sitting on logs and eating their cakes while her sons are sleeping in a hole. Yet Vukol Silyč does not lose his composure, since he has seen greater wonders than this; he plays his lyre and sings a song in which he calls the fox's daughters by name and asks for some pancakes. The old fox charmed with the music sends her daughters with the cakes. Vukol kills the daughters and puts them in his basket.

2. The fox seeks revenge for the death of her daughters. One day when Vukol is coming up a road with a load of fish, she stretches herself out as if she were dead. Vukol casts her on the fish to take her home, but no sooner is she there than she eats all the fish she can, throws the rest out of the wagon and



then jumps down herself. While Vukol continues his way home unsuspectingly, she collects the fish on the road and lays them by as provisions for the winter.

*October Canto.*

3. Vukol sees the foot-prints of a wolf in the woods and sets a trap for him. In a dark night the wolf scents the bait, rushes toward it, mad with hunger, but yet does not dare to seize the fat meat. He merely touches it with a foot, and alas! he is caught. He frees his paw only with great difficulty.

4. Advising with the fox he determines to have his revenge also on Vukol Silyč. He goes to his gate and howls a song in which he demands a sheep. Vukol is so frightened that he grants his request this time and once again, but when he returns a third time he refuses to open his gate. The wolf tries to jump over the fence, but gets caught in five great nails on the top of it and barely makes his escape, badly thrashed by Vukol and bitten by his dog. He also offends the fox by not giving her anything of the other two sheep.

*November Canto.*

5. While Vukol and his wife and children have gone to a fair, his old mother asks his father, Sila, to get her some bear flesh. Sila goes with his axe into the wood and tumbles into the hole of a sleeping bear. He tries to strike him on the head, but fails and cuts off a paw instead. While he is hurrying home with the paw the howling of the wounded bear attracts the wolf and the fox. They console him by persuading him also to take his revenge on Sila.

6. The bear makes for himself a foot of linden wood, comes to Vukol's house and sings a request for honey. Twice he receives a cask and buries it in the wood, but when he calls for the third time he is refused admission and obliged to force open the door. He is surprised by the dog and beaten by Sila until he takes to flight. Soon afterward the fox visits him and asks for some of the honey, but is told that it is bewitched. She decides to retaliate.

*December Canto.*

7. After the wolf has eaten his sheep and become hungry

again, he begs the fox to give him some fish. The fox lets him have all he wants, but when he returns to have another meal, the fox sends him to the ice to catch fish with his tail. He freezes fast, gets a terrible thrashing and leaves his tail in the ice.

8. In the mean time, the fox goes to Vukol's house and finds an opportunity to put her head in a pan of dough. With the dough on her head, she meets the tailless wolf again and completely disarms his wrath by making him believe that Vukol's son Ivan used her so ill that her brains are oozing out. He takes her on his back and goes with her to the bear.

9. The bear entertains them hospitably, and all go to sleep. During the night the fox pretends to be called as a midwife, goes out to the bear's honey cask and eats her fill; she repeats this on the second and third nights and hides what is left in a hollow tree.

10. On the fifth day the bear misses the honey and accuses his guests of the theft. The fox offers to lie with the wolf in the sunshine and the bear is to watch on which of the two the honey appears. The warm sun soon overpowers the bear and, while he is asleep, the fox gets some honey from the hollow tree, besmears him all over with it, and persuades him that he himself must have eaten it while he was drunk. Thereupon all separate.

### *January Canto.*

11. Masha, the daughter of Vukol, loves Jermolaj, who reciprocates her affection and sends a woman to Vukol to ask Masha in marriage. Masha is promised and bewails her fate after the manner of the Russian maidens.

12. The domestic animals overhear Vukol saying that he is going to kill them for the wedding feast and make from the cat's skin a fur collar for his daughter. Accordingly the ram, the hog, the goose, the cock and the cat, led by the ox, leave the house. Vukol and his family are very indignant, but nevertheless celebrate a merry wedding.

13. Before long the ox suffers with the cold weather in the woods and asks his companions to help him build a house. Since they think, however, that they will not need a house, they decline to assist him and he has to build it by himself.

14. Still, when it gets colder they all want to get in the house

and force admission by their threats of destroying it. The ram is received as servant, the hog as houskeeper, the goose as messenger Loy, the cock as watchman and the cat as mouse-hunter.

*February Canto.*

15. During the 'butter-week' or carnival, Masha and her husband visit their parents, eat, drink, take rides and have a fine time generally.

16. When it grows warmer the cock flies on a tree and crows. Presently the fox makes her appearance, pretends to be ninety years old and to have renounced chicken flesh, and represents to him that he ought to mend his ways and no longer keep forty wives. The cock repents, flies down to learn how to live moderately, and is seized by the fox. Yet he does not lose courage, offers to get for the fox a position as housekeeper and escapes while she is thinking over the proposal.

17. Though baffled this time, the fox soon tries again to catch the cock. She goes to the house while he is at home alone, allures him by a song and seizes him, but before she has run far the cat and the ram rescue him and she has failed once more. Not yet discouraged, the fox returns in the garb of a physician, makes the cock, who is again left by himself, believe that she is sent to cure his wing that was hurt by the fox, and this time really succeeds in carrying him to her ice house where she locks him up below the floor.

18. The cat and the ram decide to rescue their companion once more; go to Vukol's, steal his lyre, flute, sabre, red cap, saffian boots and coat and recite a song before the fox's house as Vukol has done. The fox sends, first, the cock and then, her sons to find out who are the singers; the cock runs away and the young foxes are slain.

*March Canto.*

19. Spring has come and the fox's house melts. She is kindly received by the hare in his bast-house but soon expels her host because the dwelling is rather narrow for two.

20. The hare cries and asks for assistance. The bear and the wolf try in vain to restore his house to him, but the cock puts on boots and a coat, takes a cap and a sabre and dislodges the usurper.

21. Being homeless again, the fox concludes an alliance with the bear and the wolf, and assaults with them the house of the domestic animals. Yet their attack fails; she herself is thrown out of the window, the wolf is badly bruised and cast out, too, and the bear runs off at the mere sight of the ox.

22. In spite of the successful defense most of the domestic animals think it safer to return now to Vukol, only the cat and the hog are opposed to this plan. Of the four who start out for their old home, the ox alone reaches it, the other three are intercepted by peasants of the village of Volodeika. The fox does not give up the idea of catching some of them after all.

*April Canto.*

23. On St. George's day when the men are sitting in the inns, she asks for a night's lodging in Volodeika, hides her bast shoe during the night and obtains the cock in place of it in the morning. The following night she spends at the peasant's who has taken possession of the ram and gets the latter in the same manner.

24. Thereupon she goes to Ivan, the stupid son of Vukol, promises to make him the husband of a princess and for this also gets the ox. Ivan hitches the ox to a sleigh, for lack of a carriage.

25. The fox puts the ram in the sleigh and drives off with him. On her way she meets the bear, the wolf and the hare, and permits them to get in.

26. Suddenly the shafts break and since the poles which the others bring are either too large or too small, the fox goes to look for some herself. While she is gone, she eats the cock she has concealed in the wood, but at the same time the bear and the wolf dispose of the ox and the ram, stuff their hides and run away.

*May Canto.*

27. The celebration of Thursday of seventh week after Easter is described. The young people dance and throw wreaths on the water. The one whose wreath floats longest, will soon be happily married. Ivan's wreath does not sink for a long time, and he is rejoiced at it.

28. After having been robbed of the ox and the ram, the fox has married the tomcat, and both are staying with the hog in the ox's house; the hog is finally turned out.

29. The bear and the wolf learn from the fox that she is married to the mayor Tomcat who has been sent from Siberia to kill all wolves and bears. To conciliate him they bring the flesh of the ox and the ram which they have saved, and send the hare to invite the stranger and his wife for dinner. The hosts get frightened and the wolf hides in the grass; the bear, on a tree. When the tomcat appears, he jumps at the wolf with the idea that a mouse is concealed in the grass. Both the wolf and the tomcat are frightened and the latter jumps on the very tree where the bear is concealed. The bear and the wolf flee and the cat leaves the fox because he thinks she has tried to betray him.

30. When Sila and his wife are eating two peas fall on the ground, and while the one withers the other grows up to the clouds. At first Sila climbs to the top alone, but the next time he climbs up, his wife wants to go, too, and is taken by him in a sack. Unfortunately the sack slips from between his teeth and his wife is almost crushed to death. The fox offers to heal her and has Sila put flour and butter in the bathroom for her. She runs away with the provisions and the woman dies.

*June Canto.*

31. The hog who has lived for a while in a swamp discovers a deep pit. Near it, he meets the cat who is still angry with the fox for the supposed trick she has played on him, and both devise a plan by which they hope to get rid of the wild animals. The hog is to take them to a place near the deep pit, then the cat on a tree is to make a sudden noise, and in the confusion that follows the wild animals are expected to fall into the pit.

32. The hog finds the bear, the wolf and the hare still so much afraid of the cat that they have decided to emigrate, and they accept most eagerly his offer to lead them into a rich land. The start accordingly, in the direction of the pit, commence to run at the noise of the cat and arrive at the edge of the pit with a speed that cannot be checked. They are obliged to jump and while the hog gets across, the bear, wolf and hare land at the bottom. Then the fox comes to inquire concerning the noise. She is informed that the others have had a row and desire her medical assistance, and she is pushed down accordingly among the rest.

33. After those in the pit have become hungry, they decide

that they have to eat one of their number. At first they tear the hare in pieces because he is least long-winded. then the bear and the fox agree to kill the wolf, and finally the fox who hides some of the wolf's entrails under her and eats them from time to time, makes the bear believe she is eating her own entrails, and induces him to tear open his belly. Thus the bear dies also and becomes a prey of the fox.

*July Canto.*

34. The fox makes her escape from the pit by means of twigs which a thrush throws down to her. A week later, however, she returns to the kind bird and threatens to eat it and its young ones, unless it procures her something to eat and to drink. The thrush begs to be spared and promises to furnish her the dinner which Stupid Ivan is just carrying to some reapers. The bird feigns to be unable to fly, causes him to set down his pots and make an attempt to catch it and thus furnishes the fox an opportunity to eat the food of the reapers and to drink their beer.

35. As the fox cannot get rid of the headache which the beer has given her, she comes once more to the thrush and demands to have some amusement. The bird complies with this request also, and takes her to a place where Sila and Stupid Ivan are threshing grain. It alights on Sila's head, Ivan kills his grandfather and the fox has her laugh. Vukol banishes Ivan from his house and sets his dog on the fox. After a long chase the fox finds refuge in a hollow tree, but loses part of her tail by sticking it out of the tree because it hampered her flight. Ivan goes to the ox's house and there meets again with the fox. She renews her promise to procure him a princess for a wife.

*August Canto.*

36. The fox goes to king Ogónj (Fire), his wife Mólnja (Lightning) and their daughter Zarjá (Aurora), tells them that Ivan the Czarevič desires to marry Zarja and wishes a bushel to measure his money with. Both the fox and Ivan are invited to court. Since Ivan, however, does not possess a kingdom, the fox kills the snake tyrant Smiúlán and persuades his people to swear allegiance to Zarja and her husband Ivan, the son of the Czar.

37. In the mean time Ivan amuses himself catching crows ;

he releases one of them upon the promise of getting him some water of life that has the virtue of making the stupid clever and the homely handsome. The crow keeps its word, and Ivan becomes both clever and handsome.

38. As Ivan does not want to appear in his own clothes before Ogónj, the fox goes to the king and tells him Ivan has lost all his companions and the presents for the bride in a river and soiled his own garments besides. Ogónj sends him others, receives him with great honor and gives him his daughter Zarja in marriage. The fox gets the finest chickens.

39. Zarja drives with her husband to the snake-kingdom, wonders at his great wealth, and both are received in their capital with great pomp.

40. The fox who has returned to her wood, finds a jug of milk which Vukol has taken with him into the field. She drinks the milk, but by chance the jug gets in such a position that the wind blows into it and causes a strange sound. At first the fox is frightened and hides under a shrub; soon, however, she sees what is the matter and decides to punish the jug for the anxiety it has given her. She therefore ties it round her neck and takes it to a deep place in the river in order to sink it, but as the jug fills with water and begins to sink she cannot free her head from it, and thus is dragged to the bottom and drowned.

*Conclusion.* Ten years have passed. Wild animals have torn the hog to pieces. Ogónj and Molnja, Ivan and Zarja, Masha and Jermolaj live happily together.

*The Word to the Reader.* Young people are admonished not to imitate the fox, but to learn from the other animals what is good.

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## ERRATA.

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Supply in the texts of the tales the following marginal letters according to the Synopsis: b in No. 7, c in Nos. 38 and 42, d in No. 45; remove the second a in No. 19.

Page 5, note 8, read: 'Kleine Schr.' V, p. 462, etc.

" 13, No. 3, title, read: Bast-shoe.

" 19, No. 13, title, read: Woodpecker.

" 29, l. 1 read: Winter-quarters; last two lines read:  
wolves' heads.

" 30, l. 12, read: her for his.

" 32, ll. 8, 5 and 1, from below, read: blames, explains,  
proposes.

" 38, l. 3, read: Gossip Fox.

" 48, l. 27, read: 6 c for 5 b.

" 49, l. 28, read: 6 d for 5.

" 51, l. 8, from below, add: and mocks the carrier.

" 52, l. 6, from below, read: third for second.

" 58, xiii, Source, line 2, read: App. for Ap. p.

" 60, l. 10, read: her for per.

" 63, l. 7, read: his for her; l. 12, from below, read:  
Transylvanian; last l., read: 16 f for 16 e.

" 64, l. 18, read: Ysengr.; l. 26, read: App. for Ap. p.



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VI.—THE TRANSLATION OF ANGLO-SAXON POETRY.

It is more than sixty years since Professor CONYBEARE in his 'Illustrations of Anglo-Saxon Poetry (1826)' gave us metrical versions of certain specimens of Anglo-Saxon poetry, and such versions have been from time to time increased, until now a very considerable portion of this poetry has been clothed in a modern English dress, either in prose or in verse. The form that the translation should take has varied with the taste of the translator. THORPE, in his editions of the 'Codex Exoniensis' (1842) and of 'Béowulf' (1855), contented himself with an English prose version by half-lines in parallel columns with the text. KEMBLE, however, had previously published his prose translation of 'Béowulf' (1837) in a separate volume from the text. WACKERBARTH published in 1849 the first complete English verse translation of 'Béowulf,' using verses of three and four accents, riming irregularly, sometimes stanza-fashion, as in the opening lines:

Lo! We have learned in lofty Lays  
The Gár-Danes Deeds in antient Days  
And Ages past away,  
The Glories of the Theod-Kings,  
And how the valiant Aethelings  
Bare them in Battle's Day.

WACKERBARTH, however, had carefully considered the form in which he should translate this poem, for he says expressly in his Preface (p. ix):

"Some may ask why I have not preserved the Anglo-Saxon alliterative metre. My reason is that I do not think the taste of



the English people would at present bear it. I wish to get my book read, that my countrymen may become generally acquainted with the epic of our ancestors wherewith hitherto they have been most generally unacquainted, and for this purpose it was necessary to adopt a metre suited to the language, whereas the alliterative metre, heavy even in German, a language much more fitted for it than ours, would in English be so heavy that few would be found to labor through a poem of even half the length of the *Béowulf's*-lay when printed in so unattractive a garb. Still, if the literary bent of this country should continue for some few years longer the course it has of late years pursued, it would be time to give this poem to the English people in English alliterative metre, and I shall be thankful to see it done."

It is true that modern taste has tended more and more to the revival of the archaic, both in words and forms, and the modern public has been familiarized with alliteration in the poems of WILLIAM MORRIS and others; but the next complete English verse translation of '*Béowulf*,' that of COL. LUMSDEN (1881, 2nd ed. 1883), adopted the ballad-measure with riming couplets, as follows:

Lo! we have heard of glory won by Gar-Dane Kings of old,  
And mighty deeds the princes wrought. Oft with his warriors  
bold,  
Since first an outcast he was found, did Scyld the Scefing hurl  
From their mead-benches many a folk, and frightened many an earl.

Miss HICKEY adopted this measure for her translation of "*The Battle of Maldon*" (*Academy*, 1885), tho' she had previously used the verse of six accents in her translation of "*The Wanderer*" (*Academy*, 1881), the verse used by WM. MORRIS in his '*Sigurd the Volsung*.' Professor F. B. GUMMERE gave us a translation of "*Widsith*" (*Modern Language Notes* for June, 1890), in verses of four accents, with frequent alliteration and without rime, thus illustrating the views expressed in his article on "*The Translation of Béowulf, and the Relations of Ancient and Modern English Verse*" (*American Journal of Philology*, vii, 46, 1886); and more recently Miss BROWN has translated several pieces of Anglo-Saxon poetry literally line-for-line without rime or rhythm, which pieces will be found in late numbers of *Poet-Lore*. I do not pretend to enumerate the various forms of verse that have been used to translate Anglo-Saxon poetry, but I mention the above merely as illustrations of different kinds

of verse that translators have used. The German translators have in general preferred an alliterative accentual verse, as GREIN, in his 'Dichtungen der Angelsachsen,' and ETTMÜLLER, SIMROCK, and VON WOLZOGEN in their translations of 'Béowulf'; but from this HEYNE has varied in his translation of 'Béowulf,' having used the iambic pentameter, or verse of five accents without rime, that is, blank verse.

The subject has been but little discussed, the principal article that has come under my observation being that of Prof. GUMMERE, above-mentioned. The burden of this article is to show the unfitness of blank verse for the translation of 'Béowulf,' and to uphold the alliterative verse in modern English; but a large part of the article is taken up with the endeavor to deduce the heroic blank verse from the alliterative verse, which attempt, however well argued, does not carry conviction to my mind. This point, however, will not be discussed in the present paper. My object is to consider very briefly the most suitable measure in modern English verse for reproducing, with strict regard to literalness of translation, the impression produced on the mind of the ordinary reader by the rhythmical flow of the Anglo-Saxon verse, and in the final result I do not think that the views expressed will differ very far from those of Prof. GUMMERE. I do not forget that some years ago, in a review of COL. LUMSDEN'S translation of 'Béowulf' (*Amer. Jour. of Phil.*, ii, 355, October, 1881), I remarked that the most suitable measure for a poet to use in translating 'Béowulf' is the Miltonic blank verse, and I still think *that* verse a suitable vehicle for a poet to use in translating Anglo-Saxon poetry, for a poet is not limited to extreme literalness of translation, and is at liberty to disregard the particular rhythmical flow for the sake of the general effect. No one will pretend that the Miltonic blank verse reproduces the *rhythmical* movement of the Anglo-Saxon alliterative verse, but the impression made by it is well-suited to tell of the noble deeds of valiant warriors, and it well deserves its name "heroic verse."

It is not necessary for my purpose to discuss the theories that have been advanced by German scholars as to the structure of Anglo-Saxon verse. The field has for some time been divided between the advocates of the *Vierhebungstheorie* and the *Zweihebungstheorie*, that is, the *four*-accents to

the half-verse and the *two*-accents, with preponderance of opinion in favor of the latter. But now comes Dr. HERMAN HIRT with his recent pamphlet, based on the investigations of Professor SIEVERS, 'Untersuchungen zur West-germanischen Verskunst,' Part i (1889), which discusses Anglo-Saxon Metre, and advocates *Dreihebungen* for the second half-verse, and *Drei-oder Vier-hebungen* for the first half-verse; that is, the second half-verse *always* contains three accents and the first half-verse three or four accents. This statement applies only to the normal verses, for the enlarged line, the *Schwellvers*, may have an additional accent in each half-verse. This is an intricate and technical subject, and I do not feel competent to speak of the matter with assurance without further and more thorough study of it than I have hitherto been able to give. But I have not yet seen any argument that would lead me to change an opinion formed some time ago, that the normal alliterative verse in Anglo-Saxon poetry consists of *two* strongly-accented initial syllables in each half-verse, both of those in the first half-verse and the first of the two in the second half-verse being capable of alliteration; in other words, I should favor the *Zweihebungen-theorie*. This was long ago stated by RIEGER as follows:

"Der vers . . . besteht aus zwei gleichen, durch den stabreim verbundenen gliedern von je zwei hebungen;"<sup>1</sup> that is, the verse consists of two similar members, bound together by alliteration, with two accents in each. In almost the same words the fact has been stated by Prof. SCHIPPER ('A. E. Metrik,' i, 46):

"Der regelmässige alliterierende Langvers besteht aus zwei durch den Stabreim verbundenen Gliedern oder Halbversen von je zwei Hebungen;" that is, the regular alliterating long-verse consists of two members or half-verses, bound together by the alliteration, with two accents in each. SCHIPPER says further (p. 47):

"The alliterating words are those words to which their grammatical value, and at the same time the connection of the discourse, lends a stronger accent than to the other words and syllables of the verse, all of which . . . stand in the thesis, that is, all, . . . in relation to the former, are unaccented."

<sup>1</sup> 'Die alt- und angelsächsische verskunst,' von MAX RIEGER, Halle, 1876 (Page 3).

This is the view that seems to me to coincide best with the facts as I conceive them. How such half-verses as *gimmas stōdon*, or *gimmas hæfdon*, can have three or four accents passes my comprehension. Let us prefix the respective first half-verses to each: *begōten mid gólde*; *gimmas stōdon* ('Dream of the Rood,' 7), and *gegýred mid gólde, gimmas hæfdon* (D. R., 16). The alliterative syllables are naturally accented in reading the verses, and each of the second half-verses has an additional accent in the last place. The theory that will give accents to terminations of derivation and inflection does not produce to my ear a rhythmical flow. But all verses are not as plain sailing as the above, and similar verses, such as,

*Wæðum geweorðod[e] wýnnum scīnan*; (15)  
*beawrigen[e] weorðlice wealdes tréow*; (17)

still these furnish a model, and verses with an additional number of unaccented syllables between the accented syllables of each half-verse, or prefixed to the first accented syllable of each, may be accommodated to this movement by a more rapid utterance: for, as SCHIPPER says, "in relation to these [accented syllables], they are all unaccented." As to the enlarged line (*Schwellvers*) we may increase the number of accented syllables by one in each half-verse, not necessarily in both at the same time, but that is admissible.

It may be, as Prof. BRIGHT has suggested (*Amer. Jour. of Phil.*, vii, 104), too soon to say how Anglo-Saxon poetry should be translated, but whatever theory may be finally adopted as to the mechanical structure of Anglo-Saxon verse, it does not seem to me possible to observe in modern English verse a closer approach to that structure than an approximate imitation of the rhythm of the verse as read according to the two-accent theory. To accent always with equal stress both parts of a compound word, to give accentual stress to certain terminations and to deny it to others apparently of like weight, to allow certain words to have the stress and to deny it to others when standing in precisely the same relative position in the verse, to multiply successive accents without separation by unaccented syllables or by the cæsural pause,—all these features, however permissible in Old Teutonic verse, do not suit the rhythm of modern English verse, and I cannot so read Anglo-Saxon verse. I repeat, I am not denying the structure that more learned scholars claim

for Old Teutonic, especially Old High German verse, and by which they attempt to explain the structure of Anglo-Saxon verse, but I fail to see its application to Anglo-Saxon verse, and even if it does so apply, I think it incapable of reproduction in modern English verse. Here there is necessarily something subjective. I must take my own ear as my rhythmical guide, and regard the impressions made upon it as those received by the ordinary English ear. So reasoning, I must, as above stated, regard the general impression made by the rhythmical movement of the Anglo-Saxon verse as equivalent to that made in English verse by two strong accents to each half-verse, preceded or followed by one or more unaccented syllables, although sometimes such unaccented syllable is lacking in Anglo-Saxon verse and the two accents are consecutive; as

*of ebr̥wēge, āghwylc sāwl* (120).

Moreover, modern English verse does not readily admit more than two, or at most three, unaccented syllables between the accented syllables, whereas the number varies in Anglo-Saxon verse, and is often greater than three, especially before the first accented syllable of the second half-verse, in which part of the verse the longest anacrusis is admissible, as in the following verse:

*biteres onbýrgan, swā hē ƿr on ðæm béame dýde.* (114).

To these statements it should be added that the two half-verses are separated by a well-marked cæsura, as seen in the examples given, and this must be retained in modern English verse in order to approximate to the rhythmical movement. This is such a marked characteristic that the older scholars printed the half-verses as separate lines, but the half-verses are so bound together by alliteration that it is better to print each verse as one line. The sequence of thought is usually such that the rhetorical pause and the cæsural pause coincide, but verses like the following are met with, where there is no rhetorical pause, though one may be made:

*on þýsson lǣnan līfe gefēttige,* (138).

It will be observed that in this verse there is but one alliterative letter in the first half-verse, not two, as in the verses previously quoted. While three such alliterating letters in initial accented

syllables, prefixes being disregarded, constitute the full form of the verse, it is often the case that one of these alliterating letters is lacking, and either the first or the second may be lacking, as in the verse just read, and in the following verse :

*gāsta webrode on gódes ríce* (152).

It will also be observed that alliteration is avoided in the last accented place of the verse. It would be venturesome to affirm that it is *never* found there, but if so, it is rare and exceptional; therefore, I think that the following line in 'The Dream of the Rood' should be emended by the addition of *word*, or a word of like meaning :

*ðð ðæt ic gehýrde, þæt hit hleððrode [wórd]*; (26)

although all the editors print it as it stands without remark.

Seeing that alliteration is such a prominent mark of Anglo-Saxon poetry, the question arises should the translator try to secure it. By all means, I should say, if it can be secured without injuring exactness of translation and the rhythmical movement, both of which should be *first* sought, and if, by a reasonable effort, alliteration can also be obtained, so much the better. But it will be found very difficult to secure alliteration in English in translating Anglo-Saxon poetry, much more difficult than in German, for English has lost many of its older Teutonic words, especially of the poetic vocabulary, and its Romance words do not lend themselves so readily to alliteration. It is more difficult to secure alliteration in a translation than in an original poem, for in the latter the poet may accommodate his ideas to his words, whereas in the former the ideas are given, and the translator must seek those modern English words that will express most exactly the thought of the original writer, be they alliterative or not. While seeking alliteration, the temptation is to vary from the thought; hence I do not consider alliteration indispensable in the translation of Anglo-Saxon poetry. I should, therefore, regard a verse of *four* accents, two to each half-verse, with well-marked cæsural pause, and with alliteration, if readily attainable, as the best modern representative of the older verse. This, it seems to me, gives to the ear a rhythmical impression similar to that produced by the Anglo-Saxon verse, and, while rhythmical, the verse is not, in the modern sense, metrical; hence I should not apply to it the

terms derived from classical metres, iambic, anapaestic, trochaic, dactylic, which imply a more regular structure and a less free movement. I should prefer the line-for-line translation, for I think that by this the rhythmical movement can be better secured; but the demands of modern idiom must be taken into account, and if the line becomes ambiguous or unintelligible, this form must be abandoned. I should not adhere slavishly to it, if violence is done to modern idiom, or to the thought of the original; but, on the other hand, I regard inversion as permissible in verse, and I do not limit the translator to the observance of the usual prose order of words. Inversion is familiar enough in all English poetry, yet it is strange how some will stumble at it and criticise it. A little experience will render Anglo-Saxon inversions easy reading, and there is no occasion to avoid them if they help the rhythmical movement, unless they cause ambiguity in which case, as first stated, they should be avoided by the translator.

Another point must be considered by the translator, how far it is allowable to place in accented positions pronouns, prepositions, conjunctions, auxiliary verbs, and other light words ordinarily unaccented. It will be taken for granted that the translator should, as far as possible, place in accented positions words naturally accented on the root-syllable. These cause the voice to give the stress required for the rhythm, but it is sometimes very difficult to find them, keeping in mind the importance of expressing the exact idea of the original. Should then this last point be sacrificed to the attainment of ideal correctness of rhythm? I should say no, and I should allow the translator some liberty in this respect. This position can be sustained by the example of the Anglo-Saxon poets themselves, for example:

*ac hīne pāer behēoldon hālige gāstas* (11).

*tō pām aēðelingē: ic þaet eall behēold* (58).

*þaet wē weórrðiað wíde and síde* (81).

*fór pām wórde, þe se weáldend cwýð* (111).

and other like verses. Perhaps a stronger confirmation of this view as applicable to Anglo-Saxon verse is furnished by the following verse than by any one of those given:

*and Ádomes eáldgewýrhtum* (100, WÜLKER),

where the two accents follow each other without thesis, although

GREIN emends the verse by inserting *for* after *and*, but this would not change the accentuation of the verse; it would merely relieve the abruptness of the successive accents, but a succession of two accents is a common occurrence. Examples might be culled *passim* from modern English poetry, of placing in accented positions words usually unaccented, as this is a metrical license so common that it should not be called a license, that is, a variation from the normal verse. Some claim that, where such licenses occur, one accent is wanting in modern English verse; the heroic verse, for example, then contains but *four* accents instead of *five*. I do not see that anything is gained by this interpretation of the structure. The rhythm requires *five* accents in order to affect the ear harmoniously, and I prefer to consider that the accent falls on a light syllable usually unaccented; that, for the sake of the rhythm, a stronger accent than the usual prose accent of the word is given to that particular syllable.

It remains to add a few words as to the *vocabulary* that the translator may use. I should not rule out archaic words, or modern words in older meanings. In translating our older poetry, it is well to preserve the archaic style as far as possible. Intelligibility alone will prescribe a limit to the use of archaic words. Any word that an educated public may be supposed to be familiar with from the reading of English poetry, as far back as the Elizabethan period, is justifiable, to say nothing of the archaic words that living poets have revived. A translator that I wot of has been criticised for translating *glæw*, "cunning." The word means literally "prudent, wise, skilled in knowledge," and "cunning" has just that meaning in both the Bible and SHAKSPERE. It does not always mean "crafty, sly." The translators of the book of Daniel (i, 4) use the expression, "children . . . skilful in all wisdom, and *cunning* in knowledge," and a dozen examples of a similar use occur in the Bible. SHAKSPERE, in the "Taming of the Shrew," (I, i, 192) uses the verse:

"To get her *cunning* schoolmasters to instruct her,"

and in several other passages "cunning" is used in a like sense.

WILLIAM MORRIS has revived many old words that we should not willingly let die, and there is no fitter place for them



than in the translation of our oldest poetry. As to the six-accent verse of 'Sigurd the Volsung,' it seems to me suitable for the translation of the Anglo-Saxon enlarged verse, but it contains too many accents for the normal verse. It naturally fails to reproduce the rhythmical movement of that verse, and so must be excluded along with the seven-accent ballad-measure. It has, however, a very forcible and striking rhythm of its own, as the following verses will show :

"Thére was a dwélling of kíngs ere the wórld was wáxen óld ;  
 Dúkes were the dóor-wárds thére, and the róofs were tháatched with  
     góld ;  
 Éárls were the wríghts that wróught it, and sílver-náiled its dóors ;  
 Earls wíves were the wéaving-wómen, queens' daúghters stréwed  
     its floórs ;  
 And the másters óf its sóng-craft were the míghtiest mén that  
     cást (15)  
 The sáils of the stórm of báttle adówn the bíckering blást.  
 There dwélt men mérry-heárted, and in hópe excéeding gréat  
 Mét the goód days and the évil, as they wént the wáy of fáte :  
 There the Góds were únforgóttén, yea, whíle they wálked with  
     mén,  
 Though e'én in that wórld's begínníng rose a múrmur nów and  
     agáin (20)  
 Of the mídward tíme and the fáding and the lást of the láttér dáy.  
 And the éntering ín of the térror, and the deáth of the Peóple's  
     Práise."

Here we have three accents to the half-verse, a regular cæsure, and a rhythmical movement resembling that of the anapæstic metre most closely, but the verse often starts with an accent, as in dactylic metre. Here we have, too, the prepositions *of* and *in*, and the prefix *un-* placed in accented positions.

In illustration of the views expressed in this paper, I append a passage from a translation, recently made, of "The Dream of the Rood." The attempt is made to preserve two accents to the half-verse, with cæsure, and occasional alliteration. This can be at best but an approximate imitation of the Anglo-Saxon rhythm, but I think that it is a nearer approach to that rhythm than a more regular modern verse. Each will judge for himself of the correctness of this view. The passage is taken from the beginning of the poem.

THE DREAM OF THE ROOD.

Yea, choicest of dréams I will reláte,  
 What dréam I dréamt in míddle of níght  
 When mórtal mén repósed in rést.  
 Methóught I sáw a wóndrous woód  
 Tówer alóft with líght bewoúnd, (5)  
 Bríghtest of beáms (trees): that beácon was áll  
 Begírt with góld; jéwels were stánding  
 Fóur at súrface of eárrh, líkewise wére there fíve  
 Abóve on the shóulder-bráce. All ángels of Gód behéld it,  
 Fáir through fúture áges; no críminál's cróss was that, (10)  
 But hóly spírits behéld it thére,  
 Mén upon eárrh,—all this glórious wórlð:  
 Stránge was that víctor-tree, and stáined with sins Í,  
 With fóulness defíled. I sáw the trée of glóry  
 With vésture adórned winsomely shíne, (15)  
 Begírt with góld, [bríght] géms had [thére]  
 Wórrhily décked the trée of the woód.  
 Yét through the góld Í míght perceíve  
 Old strífe of the wrétched, that fírst it gán  
 Drop blóod on the strónger (ríght) síde. With sórróws was Í  
 oppréssed, (20)  
 Afráíd for the fáirest síght; I sáw the réady beácon  
 Chánge in vésture and húe: at tímes with móísture cóvered,  
 Sóíled with cóurse of blóod; at tímes with tréasure adórned.<sup>2</sup>

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<sup>2</sup> The whole of this poem (156 lines) is translated in MS., but this extract is sufficient to show the method employed. The discussion on this paper did not affect the main question treated in it. For my reply, see the *Proceedings* of the MOD. LANG. ASSOCIATION, 1890.

## VII.—THE PHONOLOGY OF THE STRESSED VOWELS OF 'BÉOWULF.'

The value of such an investigation as this depends upon the reliability of the methods employed; these I wish to sketch briefly.

HARRISON and SHARP'S 'Béowulf,' after careful collation with ZUPITZA'S 'Autotypes,' with additional correction for quantity, has furnished the text of the poem. Every word of this text, every variation of stem, has been, by independent investigation, reduced to the West-Germanic form. The data for this step were furnished by the vocabularies and lexicons cited below, and the processes involved were pursued under the guidance of the grammars also cited in the subjoined list. The lists of words thus obtained were classified, and checked against the lists of COOK, COSIJN, FISCHER, and LEIDING, and all important disagreements noted. Where further investigation seemed to justify former conclusions, a reference to the author in question has been entered in the work.

The disagreements were so few as to prove the work of verifying results ill expended. I should advise workers in this field to accept results where two or more reputable investigators are in agreement. By so doing the investigation of the vowel phonology of Old English can proceed rapidly, as the lists now determined embrace a large proportion of the words found in any single work.

The cross-references will enable the student to trace the given word through all the dialectal forms occurring in the poem. Many differences in the usage of the scribes become thus instantly apparent; also the points in which the vowel phonology differs from that of West-Saxon.

I do not flatter myself that there are no omissions, or errors, in this work, but I have used great diligence to detect such, and to tabulate each word with the reference to its earliest appearance in the poem. The form given is usually the lexicon form, but wherever for any reason I have thought that the text form would be more serviceable to the student, I have given it.

It remains for me to acknowledge my indebtedness; first, to Professor ALBERT S. COOK of Yale University, at whose suggestion I undertook this investigation; secondly, to the following works to which reference is made by the abbreviations given.

- COOK'S *SIEVERS*' 'Old English Grammar,' referred to by paragraph only,  
 NOREEN'S 'Altisländische Grammatik,'  
 BRAUNE'S 'Götische Grammatik,'  
 " 'Althochdeutsche Grammatik,' referred to as BRAUNE'S O.  
 H. G. Gram.,  
 KLUGE'S 'Nominale Stammbildungslehre,'  
 COSIJN'S 'Altwestsächsische Grammatik,' referred to as COSIJN,  
 ZEUNER'S 'Kentisches Psalter,'  
 COOK'S 'Judith,' referred to as Judith,  
 FISCHER'S 'The Stressed Vowels of Ælfric's Homilies,' referred to as FISCHER,  
 LEIDING'S 'Die Sprache der Cynewulfschen Dichtungen Crist, Juliana und Elene,' referred to as LEIDING.

To these must be added most of the dictionaries adapted to such investigations, including KLUGE, VIGFUSSON, SCHMELLER, VON RICHTHOFEN on Old Friesic, STRATMANN, BOSWORTH-TOLLER, ETTMÜLLER, and SKEAT.

#### THE VOWEL *a*.

1. WG. *a*, WS. *a*, with elision of *e*.  
 Nalæs, cf. naelles, 43; nales 1812; nalles 338.
2. WG. *a*, WS. *a*, in closed syllables per exception.  
 Ac 109; habbað 270; habban, cf. hæbbe, 446: also, fate, §49, N. 1, cf. fæt (journey), 2640.
3. WG. *a*, WS. *a*, before *a*, *o*, or *u*, §50, 1).  
 Atol, cf. eatol, 165; blaca 1802; cwalum 1713; daga 2342; dagas 794; dagum 1; faraþ 124; -fara, n. 502; faroðe(?) 28; -fato (vat), cf. drync -fæt, 623; fatu 1117; -fatum 1163; galan, cf. gæleð, 787; gladum, cf. glæd, 2026; hafa 659; hafað 474; hafalan, cf. heatolan, 446; hafast 954; hafo, cf. hæbbe, 2151; hafoc 2264; hafu, cf. hæbbe, 2524; ánhaga 2369; hagan (hedge) 2893; -hata 275; hatode, cf. hgte, 2320; hladan 2127; hraþor, cf. hraðe, 543; hwata, cf. hwate, 3029; hwatum 2162; lagu 209; -latan (Icl.?) 2847; -laþu 1193; maga 189; mago 67; magu- 293; naca 214; nacod 539; paðas 1411; sacan 439; -sacan, n. 1774; gesacu, cf. sæce, 1738; sadol 1039; gesaga, cf. secgan, 388; scrafa 3047; stafas 1019; stafum 317; -stapa 103; stapole 927; stapu-

lum 2719; starað, cf. starige, 997; swaðu, cf. swaðe, 1404; swarode 258; andswaru, cf. andsware, 2861; talað 2028; talast, cf. talige, 595; trafum 175; waca 661; wada 508; wado 546; walan(?) 1032; walu, cf. wæle, 1043; -wara 2322; warað, cf. warigeað, 2278; warode 1254; waroð, without u-umlaut, 234; wracu, cf. wræce, 193.

## A.

Before *i* in the Second Class of weak verbs, §50, N. 1, 1).

Gladiað 2037; hatian 2467; starie 2797; starige, cf. starað, 1782; talige, cf. telge, 532; þafian 2964; warigeað, cf. warað, 1359.

## B.

Before *e* derived from a guttural, §50, N. 1, 2).

Atelic, cf. atol, vs. FISCHER, 785; dareðum 2849; farene, cf. §363, 1), and §50, N. 2, 1806; hafelan, cf. hafalan, 673; hafenade 1574; gelafede, cf. §412, 2723; maþelade 2426; maþelode 286; staredon, cf. starað, 1604; swaþredon, cf. sweðrian, 570.

## C.

Also before original *e*, §50, 2).

Hraðe, cf. hræðe, 224; (h)raþe 725; hwate, cf. hwata, 1602; swaðe, cf. swaðu, 2099; -sware, cf. andswaru, 354; lif- wraþe 972.

4. a. WG.<sup>1</sup> *a*, WS. *a* or *ǫ*,<sup>2</sup> before a nasal.

An 678; and- 690; andan 709; -arn (by metathesis of *r*, §386, N. 2) 67; BANA 588; gebannan 74; blancum 857; sundGEBLAND 1451; CLAMMUM 964; GEFANDOD 2302; BEFANGEN 1296; FRAM, prep., 110; GAMEN 1067; GAMOL 58; gang, n. 969; BEGANG 362; GANGAN 314; ágangen 1235; ganot 1862; GRAM 424; scir- HAME, adj., 1896; HAMERE 1286; HAND 460; HANGIAN 1663; hwan 2072; hwanan 257; -HWANE 2398; hwanon 333; LAND 19; LANG 16; gelang 1377; langað 1880; MAN 25; manað 2058; MANIG 75; manlice 1047; nama 78; RAND 231; SAMOD 329; sande 213; sang 90; scamigan 1027; STANDAN 2272; STRANG 133; swan-ráde 200; FORþAN 418; þANC 929; þancedon 227; þANON 111; WAN 652; WANG 93; wanian 1608; WLANC 341.

## A.

In the pret. indicative.

An 1226; -band 420; FORBARN (by metathesis of *r*, §386, N. 2) 1617; CAN (preteritive present) 392; gecranc 1210; GECRANG 1338; dranc 743; FAND 118; ONGAN 100; gang 1010; forgrand 424; -LAMP 623; geman (preteritive present) 265; NAM 122; SANG 496; SPRANG 18; swam 2368; GEþRANG 1913; WAN 144; wand 143.

b. WG. *a*, WS. *ǫ* or *a*,<sup>2</sup> before a nasal.

<sup>1</sup> Words printed in small caps appear also with *ǫ*.

<sup>2</sup> Words printed in small caps appear also with *a*.

Yð-GEBLOND 1374; blonden-feax 1595; bgn-gár 2032; BONA 177; brond 1455; brøntne, cf. brøntingas, 238; CLØMMUM 1503; gefondad 2455; BEFONGEN 977; FRØM, prep., 420; frøm, adj., cf. fremu, 21; gømban (WG. a?) 11; GØMEL 1398; GØMEN 855; BEGØNG 861; GØNGAN 712; -GØNGEN 823; GRØM- 1683; høm 1505; HØMA 813; HØMERA 2830; HØND 322; -høngen 3140; HØNGIAÐ 1364; hrøn- 10; -HWØNE 155; gehwøne 294; LØND 521; LØNG 54; MØN 196; gemønge 1644; MØNIG 5; ømbeht 287; ØNCEAR- 1919; ønd 1149; RØND 326; somne 307; SØMOD 1212; STØNDAN 2761; STRØNG 2685; geþøNCUM 776; þøNON 520; WLØNC 331; wøm 1748; wØN 1375; WØNG 1414.

## A.

In the pret. indicative.

FORBØRN 2673; GEGRØNG 1569; FØND 2137; ONGØN 2702; lØMP 76; gemøn 1186; NØM 1613; SØNG 323; SPRØNG 885; stønc 2289; þRONG 2884; also the preteritive presents cØN 1740; cØnst 1378.

Add on 22; on- 56; þon 44; forþon, cf. forþan, 503; þone 13; þonne 23.

5. WG. *a*, WS. *a*, in past part. of strong verbs.

Hafen, cf. hæfen, 128; hladen, cf. gilp-hlæden, 1898; scacen, cf. scacan, 1125; gewaden 220.

6. WG. *a*, WS. *ea*, through breaking or palatal influence.

Alwalda, cf. æl-, 316; aldor (lord), cf. ealdor, 56; aldor (life), cf. ealdor, 510; cyning-balde 1635; baldor, cf. bealdor, 2429; balwon, adj., cf. bealu, 978; galg 1278; galdor, cf. gealdor, 3053; hals, cf. heals, 298; hard-, cf. heard, 2246; scacan, §76, 1), cf. sceacen, 1804; scadu-, cf. sceadu, 651; folc-scare 73; scaða, cf. sceaða §76, 1), 479; wald-swaðum 1404; alwalda, cf. geweald 316; waldend, cf. wealdend, 183.

7. Latin *a*, WG. *a*(?). WS. *a* or *æ*.

Ancor, cf. øncear, 303; candel 1573; draca 893.

8. Unexplained.

Aglæca, cf. æglæca, 894; ahlæcan 647; hand-scale (cf. O.N. skali, aedes), cf. hand-scole, 1318; swancor 2176; swaðule 783.

THE VOWEL *æ*.

1. WG. *ai*, WS. *æ*, in pret. of strong verbs of Class I.

Bad 7; bat 743; draf 545; flat 517; glad 2074; grap 1502; hran 723; lah 1457; rad 1884; aras 399; scan 321; gescraf 2575; slat 742; astag 783; stah 633; swac 1461; onswaf 2560; þah 8; gewac 2578; gewat (to go) 26; wlat 1573; wrat 2706; also the preteritive presents, ah, cf. ahte, 1728; nah (ne ah) 2253; nat (ne wat) 274; nat-hwylcum (ne wat) 1514; wat 1332.

2. WG. *ai*, WS. *æ*, in other cases.

A (awa) 283; ad 1111; adl 1737; að 472; aðum-swerian 84; agan

1089; agen 2677; agend 1014; -ahsodon (by metathesis of *s*) 423; aht (a (awa) wiht) 2315; ahte, cf. *ah*, 31; an, cf. *ænne*, 100; anga 375; anne, cf. *ænne*, 2400; anunga 635; ar (messenger) 336; ar (honor) 17; arian 599; *aler-* tan 1460; attor, cf. *Attren*, 2716; awa 956; bad(?) 599; ban 743; bat 211; blac 1518; brad 1547; gedal 806; *facen-* stafas 1019; fah (hostile) 554; fah (variegated) 167; famig- heals 218; fane n., with dropping of *h*, 2656; flan 1434; gad 661; Gar-Dena 1136; gar-secg<sup>3</sup> 43; gast, cf. *gæst*, 133; grape 438; grapode 1567; had 1298; hador, adj. 497; hador, n. 414; hadre 1572; hal 300; halig 381; ham 124; har 888; unhar 357; hat (hot) 850; hat (heat) 2606; hatan 68; haten 102; hatost 1669; andhattres 2524; hlaforð 267; hlaforðleas 2936; hlawe, cf. *hlæw*, 1121; hnah 678; hra, with absorption of following vowel, 277; la 1701; lac 43; gelac 1041; lacan 2833; forlacan 904; lad 228; gelad 1411; lað 83; laðlicu 1585; laðra, comp. 2433; laf 454; lar 1221; last 132; ma 504; maððum 36; man 110; mara 136; nan (ne an) 804; na (ne a) 445; pad 2259; gerad 874; hron- rade (WG. *ai*?) 10; rap 1611; rasod 2284; sal, cf. *sælan*, 1907; sar, n. 788; sare, adv. 2296; sarig 2448; sarlic 843; sarum, adj. 2059; sawol 184; gescad 288; stan 320; strade 3074; swat 1112; swatig 1570; tacen (Lat.?) 141; twa, cf. *Cosijn* § 77, but *Fischer* ó, 1096; þa (f. s. ac. 1012; ða 3; þam 137; þara 9; þrag 54; wa 183; unwaclicne 3139; wag 996; wanigean 788; gomen- waþe 855; wlatode(?) 1917; wrað 319; wraðe, adv. 2873; wraðlice 3063.

3. WG. *ð* (Got. *ð*), WS. *ð*, before *w*, § 57, a).

Gecnawan, cf. *oncníow*, 2048; getawa 2637; getawum, cf. *geatwa*, § 43, N. 4, 368; gesawon, with dropping of *h*, 221.

4. WG. *ð* (Got. *ð*), WS. *ð*, in other cases.

Ba (?), cf. *twa*, 1306; bam 2197; ga, cf. *KLUGE* in *Anglia* v, p. 84, 1395; hwar, cf. *hwær*, 3063; naman 2117; fornamon 2829; salum (?), cf. *sæl*, 608.

5. WG. *ð*, WS. *ð*, before a guttural vowel, § 57, N. 3.

Lagon, cf. *lægon*, 3049; maga 247; mage (f.) 1392; magas 1016; magum, cf. *mægum*, 1168.

6. WG. *a*, WS. *á*, by secondary lengthening in final syllables.

Hwa 52; gehwam 88; swa 20.

7. WG. *u*, WS. *ú*.

Á-, ur>ar>a, cf. *BRAUNE*, OHG. Gram., § 75, 34.

8. WG. *au*, WS. *éa*.

Scawan, cf. *scéawian* 1896.

9. WS. *á*, unexplained.

<sup>3</sup> *Gársecg* < *gásríc* by metathesis of *r*—*gás* to *chafe*, *rage* + *ric*—*rager*. *Englische Studien*, ii, p. 314.

Gan, cf. § 57, N. 1, 386; -tanum, cf. FISCHER, 1460; *geþah*, cf. *geþeah*, 1025; *frea*-*wrasnum* 1452.

## THE VOWEL æ.

1. WG. *a*, WS. *æ*, in pret. of strong verbs.

Bæd 29; bæc 495; -bærst, with metathesis of *r*, 2681; bræc 232; brægd, cf. *onbræd*, 795; cwæð 92; frægn 74; fræt 1582; læg 40; mæg 277; gemæt 925; næs (ne wæs) 134; genæs 1000; sæt 130; gescær, cf. *gescer*, 1527; spræc 341; swæf 1801; træd 1353; wæg 152; wæs 11; wræc 107.

2. WG. *a*, WS. *æ*, in closed syllables.

Æþunca 502; æfter 12; æppel-fealu 2166; æsc 330; æt 28; bæð 1862; gebræc, n. 2260; cræft, cf. COSIJN § 17, 127; cræftig 209; dæg 485; gedræg (?) 757; fæc 2241; gefægra 916; fægre, adv. 1986; fær 33; fæst 137; fæste, adv. 554; fæsten 104; fæstor 143; sið- fæt, cf. *sið-fate*, 202; drync-fæt, cf. -fato, 2255; fæþm 185; sið-fæþme 1918; sið-fæþmed 302; fæðmian 2653; gefrætwaðe 96; frætwe 37; gefræt-wod 993; gæst, cf. *gryre*-*gieste*, 102; glæd, cf. *gladum*, 864; glædnian 367; græs-moldan 1882; hæfde 79; hæft 789; hæft-méce 1458; hæg-steald 1890; hlæst 52; hrædlice 356; hrægl 454; -hwæs 1866; hwæt 1; gold-hwæt, cf. *hwata*, 3075; læt 1530; mægþ, cf. FISCHER vs. LEIDING (*i*-umlaut), 925; mæst 36; nægel 986; næs, adv. 562; -sæðne, cf. *sædan*, 2724; sægd, cf. *gesæd*, 141; gescæp-hwile, without palatal influence, 26; stæf 1754; þæs 7; þæt 9; þætte 151; *geþræc* 3103; wæcnan 85; wæfre 1151; wæl (battle) 85; wælm 2067; here-wæsmum, with dropping of *h*, 678; wræc, n. 170.

3. WG. *a*, WS. *æ*, in open syllables.

Dæge, cf. § 50, 2), 126; dæges 1496; fæder 21; suhtor-gefæðeran 1165; fæger 522; fægere 1015; ádfære 3011; glæde, adv. 58; hræðe, cf. *hreðe*, 1438; hwæðer, pro. 287; hwæðer (whether) 1357; hwæðer (whither), cf. *hwyder*, 1332; sæce, cf. *sacu*,—also § 253, N. 1, 154; mōd-þræce, cf. § 253, N. 1, 385; wæle, cf. *walu*,—also § 50, 2), 1114; wæter 93; wræce, cf. *wracu*,—also § 253, N. 1, 1139.

IN PAST PARTIC.: hæfen, cf. *hafen*, 3024; gilp-hlæden, cf. *hladen*,—also § 392, N. 2, 869.

4. WG. *a*, WS. *æ*, through the influence of a following *i*, § 50, N. 2.

Æþele 198; æþeling 3; æþelu 392; gæðeling 2618; hæleð 52; -gæðere, but cf. LEIDING, § 2, 321.

5. WG. *a*, WS. *æ*, by *i*-umlaut.

Æfnan, cf. *efnan*, 538; æglæca(?), cf. *æglæca*, 159; fægne, cf. COSIJN § 12, 1634; gæleð, cf. *galan*, 2461; hæbbe (pres. ind.), cf. *hafo*, 383; hæbbe (pres. subj.) 381; hæbbende 237; hæle, cf. § 89, N. 1, 720; mæcg, cf. *mæcg*, 491; mægen 236; næbben (ne habben) 1851; næs



223; sæcce, cf. *sgcce*, 954; *sæcca* 2030; *onsæce* (pres. subj.) 1943; *sæld*<sup>4</sup> 1281; *sæl* 2076; *slægen*, cf. § 392, 2), 1153; *wæccende* 709; *be-wægned* 1194; *wæl-ráp* 1611; *wræt(?)* 892; *wrætlic* 892.

6. WG. *a*, WS. *æ* by *i*-umlaut before *st* and *ft*, § 89, N. 1.

*Befæstan* 1116; *ræste*, cf. *rēst*, 122; *wæstmum*, cf. P. and B. *Beitr.*, vi, 52, 1353.

7. WG. *a*, before nasals, WS. *æ*, by *i*-umlaut of *g*.

*Ærn*, by metathesis of *r*, 69; *bærnan*, by metathesis of *r*, 1117; *hilde-hlæmmum*, cf. *hilde-hlǣmma*, 2202; *mænigo*, cf. *mēnigeo*, 41.

8. WG. *ā*, WS. *æ*, before nasals.

*Ænne*, § 324, cf. *ān*, 46.

9. WG. *e*, WS. *e*.

*Wæs* (North, Imp. cf. § 427, 3), cf. *wes*, 407; *spræc* 1172; *þæs* (scribe's mistake?) 411.

10. WG. *a*, WS. *ea*, before *l*+a consonant.

*Ælmihtig*, cf. *alwalda*, 92.

11. WS. *æ*, unexplained.

*Næfne*, cf. *nefne*, 1354; *wiðer-ræchtes* 3040.

#### THE VOWEL *æ*.

1. WG. *ā* (Got. *ā*), WS. *æ*, in pret. pl. of strong verbs.

*Bædon* 176; *bæron* 28; *bræce* (pret. subj.) 1101; *cwædon* 535; *gecwæde* (pret. subj.) 2665; *gefægon*, cf. *gefēgon*, 1015; *lægon*, cf. *lāgon*, 566; *mæge* (pret. subj.) 681; *mægen* (pret. subj.) 2655; *mæton* 514; *sægon*, cf. *gesāwon*, 1423; *sæton*, cf. *sétan*, 564; *spræce* (pret. subj.) 531; *spræcon* 1477; *swæfon* 704; *geþægon*, cf. *þēgon*, 1015; *nære* (ne wære) 861; *næron* (ne wæron) 2658; *wære* (pret. subj.) 1479; *wæron* 233; *wræcan* 2480.

2. WG. *ā* (Got. *ā*), WS. *æ*, in other cases.

*Ædre*, adv. 77; *ædrum*, cf. *édrum*, 2967; *æðm* 2594; *æfen* (Ger. *ā*?) 413; *æled*, cf. *Cosijn*, § 90, 3016; *ærende* 270; *æse* 1333; *bæl* 1110; *blæd* 18; *fær* 174; *færinga* 1415; *grædig* 121; *græg* 330; *hwær*, cf. *hwār*, 138; *gehwær* 526; *lætan* 397; *mæg* 408; *mægum*, cf. *magum*, 2354; *mæl* 189; *hring-mæl* (weapon) 1522; *ræd*, cf. *folc-réd*, 172;

<sup>4</sup> *SETL*, *SELD*, *SÆLD*: *setl*=*set* the root of *sittan* with the suffix *l*, *Cosijn* § 126. *seld*=*setl* with metathesis of *l*, *Gram.* § 183. Under the above *sæld* is not accounted for.

*Sal* is the WG. for *hall*. *Seliþa*, habitatio, and *spelda*, mansio, are OS., cf. *SCHMULLER*. *Spelda* and *spelda* are respectively OHG. and MHG., cf. *KLUGG*'s 'Etymologisches Wörterbuch.' This ending *ida* obtains throughout WG., cf. *KLUGG*'s 'Nominale Stammbildungslehre,' § 99, b. There would then be an OE. \**salida*>*smelda*>*seld*, in accordance with the secondary OS. and MHG. forms. The syncopation is unusual, cf. *Gram.*, § 144, ff., nevertheless, in view of the cognates it does not seem improbable, and will explain *sæld*.

fæstrædne 611; sæl, n., cf. séle, 623; gesælde 574; slæp 1252; slæpende 742; spræc, n., 760; stræl 1436; swæs 29; þær 32; wæpen 39; wære 27.

3. WG. *á* and *ai*, WS. *æ*, by *i*-umlaut.

Æfre 70; næfre 247; æghwylc 9; æht (pursuit) 2958; æht (possession) 42; geæhted, cf. eahtedon, 1886; geæhtlan 369; æne, adv. 3020; ænig 474; nænig 157; ænlic 251; ær 15; ærest 6; æror 810; ærran 908; æte 3027; ættren, cf. áttor, 1618; bædde 2019; gebæded 2518; bær 3106; gebæran 1013; gebæted 1400; geond- bræded 1240; dæd 24; mán- fordædlan 563; dæl 622; dælan 71; ond-rædan 1675; unfæcne 2069; fæge 573; fæhð 109; fæhðo 2490; fælsian(?) 432; fæmme 2035; flæsc 1569; gefræge, adj. 55; gefræge, n., 777; gefrægnod 1334; fullæstu 2669; gæð 455; gæst, cf. gást, 86; ætgræpe 1270; hæl 204; hælo 120; hæstne 1336; hæp 1369; hæðen 179; hlæw(?) 2412; hnægde 1319; gehnægde 1275; gehwære(?) 25; lædan 239; læfan 1179; læne 1623; læran 278; læs 487; læssa 43; læsest 2355; ful- læstu 2669; læstan 24; mægð 5; mænan 858; gemænden (to break) 1102; gemæne 1785; mærdō 408; mære 36; mærost 309; mæst 78; mætost 1456; genægdan 2207; genæged, cf. P. and B. *Beitr.*, vii, 147, 1440; rædan 2057; rædend 1556; rædenne 51; ræhte 556; áræran 1704; ræs 300; ræsan 2691; ræswa 60; sæ, with absorption of following vowel, 223; onsæge 2077; gesæged 885; gesælan (to turn out favorably) 574; sælan (to tie), cf. sál, 226; wgn- sælig 105; sæmra 954; sæne 1437; ende- sæta, cf. ON. sæti, a seat, 241; syn- snædum, cf. ON. snæði, a meal, 744; getæcan 313; untæle 1866; getæse 1321; getwæfan 479; twæem 1192; getwæman 969; þæm 52; þæra(?) 993; þære (g. f.) 1026; þære (d. f.) 1053; geþwære 1231; -wæd 39; gewædo 227; wæg (wave) 217; wæg (can) 481; wæpend-man 1285.

4. WG. *a*, WS. *æ*, by *i*-umlaut of *á*, from *a* lengthened by dropping of *g*.

Stælan 1341.

5. WG. *ó*, WS. *ē*, by *i*-umlaut.

Beswæled(?) 3042.

6. WG. *a*, WS. *æ*, lengthened by dropping of *g*.

Onbræd, cf. brægd, 724; gesæd, cf. gesægd, 1697; sædan, cf. sægde, 1946; wæn 3135.

7. WG. *a*, WS. *æ* (cf. BRAUNE'S 'OHG. Gram.', § 112, b).

Æg- weard (WG. awwja) 241.

8. Latin *á*, WS. *æ*.

Stræt 239.

9. WS. *æ*, unexplained.

Fæted 2283; fætte 333; fættum 717; gehwæm 1366; stæle (æ?) 1480; wæg- (heavy) 1490.

THE VOWEL *e*.1. WG. *e*, WS. *e*.

Beran 48; hléor-beran 304; helm-berend 2518; brečan 781; brecðā 171; bregdan 708; brego 427; drepēn, cf. dropen, 1746; ed- 280; efn 2904; efne 944; etan 444; etonisc, cf. eotonisc, 2617; feðer-gearwe 3120; fela 27; fell 2089; ferhð, without breaking, cf. férð, 173; freca 1034; fretan 3015; hefene, cf. heofon, 1572; helm 182; oferhelmað 1365; helpān 2341; helpe 531; hreðer 1152; leger 1008; medu, cf. meodu, 69; melda 2406; meltan 3012; gemet, adj. 688; gemet, n. 2534; ungemete, adv. 2421; metod 110; nefa 882; genesen 2398; plega 1074; sefa 49; segl 1430; sellic(?), cf. syllic, 1427; seld, cf. note on sæld, 249; seldan 2030; geseldan, cf. OS. seliða in note on sæld. 1985; self, cf. seolfa, 29; gesellum 1482; geseten 2105; setl, cf. note on sæld, 5; snella 2972; snellic 691; spel 874; sprečan 2070; sprečen 644; stefn (voice) 1790; sweðrian (or *i*-umlaut?), cf. swaþredon, 902; swefan 119; swegel 607; swegle, adj. 2750; swellan 2714; tredan 1965; þegn 123; béor-þegu 117; bgnc-þelu(?) 486; þes 432; weder 546; weg 37; wegan 2253; gewegan 2401; wel 186; -wela 2345; weligne 2608; wer 105; wered(?) 496; werod, cf. weorod, 259; wes (imp.), cf. wæs, 269; wesan 46; wesend 372; wrečan 874; wrecen 1066; unwrecen 2444.

2. WG. *a*, WS. *ǣ*.

Bed 140; gebedda 63; gmbiht, cf. gmbiht, 287; beredon 1240; betera 469; betlic 781; betost 3008; betst 453; cwehte, through analogy with present, 235; drepe 1590; dweleð 1736; ecg 483; efnan, cf. æfnan, 1042; eft 22; egesa 276; egesfull 2930; egeslic 1650; egle 988; egsode 6; el- 336; ellen 3; ellenlice 2123; elles 138; ellor 55; elne, adv. 894; elran 753; ferian 333; fetel- 1564; fetian 1311; flet 476; gegn-cwida 367; gegnum 314; hebban 657; gehegan 425; hel 101; here 64; herian 182; herige 1834; hete, cf. hatode, 84; hetelic 1268; hetende 1829; -hlem 2008; gehwelcne, cf. hwylc, 148; hwerg-en 2591; hwetton 204; álecgan 835; feorh-lege 2801; orlege 1327; lettān 569; óret-mecgas, cf. mæcg, 332; mere 255; genehost, cf. geneahhe, 795; nerian 572; net 406; reccan 91; reced, from a form with *i* in suffix, cognate with OS. rakud, 68; regn-heard, cf. rén-, 326; geregnad 778; rest, cf. ræste, 691; restan 1794; wind-gereste 2457; sceððān 243; meodu-scencum 1981; scepēn (partc.), cf. sceapan, 2914; secce, cf. sæcce, 601; secg(sword) 84; secgan, cf. gesaga, 51; secg (man) 208; eald-gesegeta 870; sel, cf. sæl, 167; sele 51; gesellan, cf. syllan, 1030; sesse 2718; settan 47; -stede 76; stefn (prow) 32; gesteppe 2394; swebban 567; telge, cf. talige, 2068; treddode 726; twelf 3172; þeccean 3016; þehton (WS. þeahton) 513; þrec- 1247; web 996; -webbe 1943; weccēan 2047; wedde 2999; swegel-wered 607; werhðo 590; werian 238; wrecca 899.

3. WG. *a*, or *ǣ*, before nasals, WS. *ǣ*.

Ben 1122; benc 327; bend 723; brentingas, cf. brǣntne, 2808; cem-

pa 206; cen (Imp.) 1220; cenned 12; Dena 1; denn 2760; ende 224; geendian 2312; enge 1411; ent 1680; entiscne 2980; fen 104; feng 578; fengel 1401; fremde 1692; fremman 3; gúð-fremmend 246; fremu, cf. frgm, adj., 1933; gengde 1402; ingenga 1777; úðgenge 2124; ángengea 165; ídel-hende 2082; hilde-hlemma, cf. hilde-hlæmmum, 2352; lemede 906; leng, adv. 451; lenge 83; gelenge 2733; lengest, adv. 2009; lengra 134; men 50; mene 1200; mengan 849; menigeo, cf. mænigo, 2144; nemnan 364; scencte 496; semninga 645; sendan 13; sendeð (to feast) 601; wæl-stenge 1639; strengel 3116; strengest 196; strengo 533; swencan 976; sweng 1521; getenge 2759; pencean 289; þenden 30; þengel 1508; wendan 186; edwenden, n. 1775; wenede 1093; wlenco 338.

4. WG. *a*, WS. *ea*, by breaking, *e*, by palatal umlaut or palatalization.

Gefeh(?), cf. gefeah, 828; ferh (hog) 305; fexa, cf. feaxe, 2963; beget, § 102, cf. begeat, 2873; mehte, § 101, c), cf. mihte, 1083; sceft, § 102, cf. -sceaft, 3119; gescer, § 102, cf. gescær, 2974.

5. WG. *a*, WS. *ea*, by breaking, *ie*, by *i*-umlaut.

Ehtigað (or palatal umlaut?) 1223; eldo 2112; eldum (men), cf. yldum, 2216; gest-sele, cf. gæst, 995; mercelses(?) 2440; -sercean, cf. syrce, 2540; underne, cf. undyrne, 2912.

6. WG. *a*, WS. *æ*, *ea*.

Drep (pret.) 2881; herguni 3073; hrefn 1802; hre 7e, cf. hraþor, 992; scel, cf. sceal, 455.

7. WG. *a*, WS. *e*, unstressed.

Ge- 2; gehwám 88.

8. Latin *i*, WG. *e*: segen 47.

9. The Contraction of *e+i*: nelle (ne+wille) 680.

10. WG. *o*, WS. *ē*: mērgen 565.

11. WG. *e*, WS. *eō*: ferh, cf. feorh, 2707.

12. WG. *i*, WS. *e*: be, cf. bi, 36; mec 447; ne 38; tela 949; þec 948.

13. WS. *e*, unexplained.

Ábredwade 2620; gehðo, cf. giohðo, 3096; meðel 236; nefne, cf. næfne, 1057; nemne 1082; ealu- scerwen 770; trem (ē?) 2526; scennum 1695.

#### THE VOWEL *ē*.

1. WG. *ē*, WS. *ē*, § 58: hér 244.

2. WG. *ó*, WS. *ē*, by *i*-umlaut.

Begen 536; bena 352; ben 428; gebetan 831; breme 18; breþer, cf. broþor, 1263; cenðu 2697; -cene 769; cenoste 206; deð, cf. dón, 1059;

gedefe 561; ungedefelice 2436; deman 688; demend 181; drefan 1418; eðel 410; eſtan 1494; afeded 694; fehð, cf. fón, 1756; feran 27; fet, cf. fót, 746; frecne 890; gled 2313; gretan 168; hedan 505; hreð, adj. 2576; sige-hreð, n. 490; hremig 124; onhreran 549; sige-hreþig 94; med, but cf. FISCHER, 1179; gemedu 247; gemeting 2002; metan 752; -meþe 325; recceð 434; reþe 122; secan 187; seft, cf. un-sófte, 2750; sped 64; stepte 1718; sweg 89; swelan 2714; werig (weary) 579; gewergad 2853; wergan (accursed) 133; westen, n. 1266; westenne (f.) 2299; westne, adj. 2457.

3. WG. *ð*, before nasals, WS. *ð*, *el* by *i*-umlaut.

Cwen 62; cwenlic 1941; hwene 2700; wen 383; orwena 1003; wen-an 157.

4. WG, *ai* or *á*, WS. *æ*, by *i*-umlaut.

Eg-, *a > á* (ww), WG. *awwja* BRAUNE, 'OHG. Gram.," § 112; OG. *agwjo* KLUGE 'Wört.," 577; mece 565; sel, adv. 1013; selra 861; selest 146; sella 2891; stede 986; weg-, cf. *wæg*, 1908.

5. WG. *ø*, WS. *el*, lengthened from *el*, by loss of *u*.

Ehtende 159; ehton 1513; est 959; este, adj. 946; feþan (foot-soldiers) 1328; feþe (gait) 971; neðan 510.

6. WG. *a*, WS. *el*, lengthened from *el*, by loss of *g*.

Áledon 34; ren-weard 771; renian 2169.

7. WG. *e*, WS. *el*, by loss of *g*.

Gen 83; gena 3094; gerunga 2872; togenes, cf. togeanes, 3115; þenode 560.

8. WG. *e*, WS. *el*, by loss of *h*.

Collen-ferð(?), cf. ferhð, 2786;

9. WG. *á* (Ger. *el*), WS. *æ*.

Edrum, cf. *ædrum*, 743; gefegon, cf. *gefægon*, 1628; ofgefan, cf. ofgeafon, 2847; begete 2862; folc-red, cf. *ræd*, 3007; gesegon, cf. *sægon* 3039; sele, cf. *salum*, 1136; setan, cf. *sæton*, 1603; þegon, cf. *geþægon*, 563.

10. WG. *i* or *e*, WS. *e*, or *el* by secondary lengthening.

Ge 237; he 7; me 355; se 79; þe 417; we 1.

11. WG. *a*, WS. *el*, lengthened before *n*+ a consonant in pret. of reduplicating verbs, § 395.

Feng 52.

12. WG. *el*, WS. *el*, in pret. of reduplicating verbs, § 58.

Ondred 2348; het (but heht 1036) 198; heton 175; let 971; leton 48; gesced 1556.

13. WG. *au*, WS. *ea*.

Becn, cf. beacen, 3162; beg, cf. beah, 3165; áleh, cf. leag, 80; neh,

dalatal umlaut, cf. *neah*, 2412; *ofscet*, cf. *gesceat*, 2440; *þeh* (conj), cf. *þeah*, 1614.

14. WG. *au*, WS. *ēa*, *ie* by *i*-umlaut.

*Eðe*, cf. *eaðe*, 1111; *leg*, cf. *lig*, 2116; *þrea*-*nedlan* 2225; *rec* 2662.

15. WG. *eu*, WS. *ēo*, *ie* by *i*-umlaut.

*Gesene*, cf. *ansýne*, 1245.

16. WS. *y*.

*þe* (instrumental case of *se*), cf. *þý*, 822.

17. WS. *ē*, unexplained.

*Ece*, contraction? cf. Got. *ayuk-*, 108; *ec* 3132; *fela* (file) 1033; *getan* (e or *é*?) 2941; *onmedlan* 2927; *stred* 2437; *twegen*, *i*-umlaut of *d*? or, cf. FISCHER, *i*-umlaut of *ó*, 1164.

#### THE VOWEL *i*.

1. WG. *i*, WS. *i*.

*Biddan* 427; *bið*, cf. *byð*, 183; *bil* 40; *ls-gebind* 1134; *bisigu*(?), cf. *bysigum*, 281; *bite* 1123; *biter* 1432; *bitre* 2332; *brim* 28; *bringan* 1863; *clif*, cf. *stán-cleofu*, 222; *cwic* 98; *-cwide*, cf. *-cwydas*, 367; *disc* 2776; *drinc-* *fæt*, cf. *drync*, 2307; *drincende* 1946; *findan* 207; *finger* 761; *firen*, cf. *fyren*, 1933; *-fixas* 540; *geflit* 866; *unflitme* 1098; *fricgean* 1827; *friðu-sib*, cf. *freoðu*, 2018; *gif* 272; *feoh-giftum*, cf. *feohgyft*, 21; *gim* 1158; *gimme-ric* 466; *onginnan* 2045; *git* (pro.) 508; *andgit* 1060; *glitinian* 2759; *grim* 102; *grimlic* 3042; *grimme*, adv. 3513; *gripe* 380; *hider* 240; *hild* 39; *hilt*(?), cf. *hylt*, 1564; *hilte*(?) 1023; *him* 9; *hindeman* 2050; *hine* 22; *hinfús* 756; *his* 65; *hit* 77; *tóhliðene* 1000; *hliðes* 1893; *-hliðu*, cf. *hleofu*, 1410; *hring* 322; *hringde* 327; *hringed* 32; *ic* 38; *ides* 621; *in* 13; *inc* 510; *incer* 584; *inn* (inn) 1301; *innan* 71; *innan-weard* 992; *inne* 118; *is*, cf. *ys*, 248; *libban* 57; *licgan* 967; *-lidan* 198; *lidman* 1624; *unlifigendes*, cf. *unlyfigende*, 468; *gelimpan* 1754; *lind* 245; *linnan* 1479; *listum*, adv. 782; *micel* 67; *mid* 41; *mjdðan*, n. 2706; *middangeard* 75; *middel-niht* 2783; *tómiddes* 3142; *milde* 1173; *mildust* 3183; *milts* 2922; *missera* 153; *mist* 711; *miste* (to miss) 2440; *mistig* 162; *nicor* 422; *niðða* 1006; *niðer*, cf. *nioðer*, *nyðer*, 1361; *nigene* 575; *genip* 1361; *rinc* 370; *scinnum*(?) 940; *scip* 35; *-scipe*, unstressed, 1728; *sib* 154; *sige-* 94; *sigor* 1022; *sinc* 81; *singale*, cf. *syn-*, 154; *sint*, cf. *synt*, 388; *sittan* 489; *-sittend* 1789; *smið* 406; *besmiþod* 776; *stig* 320; *stille*, adj. 2831; *stille*, adv. 301; *swice* (subj. pres.) 967; *swingeð* 2265; *swifta* 2265; *geswing* 849; *til* 61; *tilian* 1824; *timbrian* 307; *þicgean* 737; *þing* 409; *geþinges* 398; *þingian* 156; *geþingian* (to prepare) 648; *þis*, cf. *þys*, 290; *þisne*, cf. *þysne*, 75; *þisse* 639; *þisses*, cf. *þysses*, 1217; *þissum*, cf. *þyssum*, 1170; *þridðan* 2689; *geþring* 2133; *forþringan* 1085; *wicg* 234; *inwid-sorge* 832; *gewidor*

1376; wið 113; wiðer- 2052; wiðres 2954; wiga (warrior) 288; wiht 120; ælwihta 1501; ówihte 1823; wil- 23; wil(d)-deor 1431; willa 627; wille, cf. wylle, 318; wilnian 188; gewin 133; wind 217; gewindan 764; windæg 1063; windige 572; wine 30; eald-gewinna 1777; winter 147; syfan-wintre, adj. 2429; gewislicost 1351; wist (food) 128; wit, pro. 535; wit (mind) 590; gewit 2704; inwit- 750; wita, n. cf. weotena, 157; witan 169; gewitan 1351; gewitenum 1480; bewitiað, cf. weotode, 1136; andwlitan 690; wlite 93; wlitig 1663; béah-wriðan 2019.

2. WG. *i*, WS. *i*, in the pret. pl. and past partic. of verbs.

Gebiden 1929; bidon 400; flite 507; glidon 515; hniton 1328; liden, with grammatical change § 234, b), 223; scinon, cf. scionon, 995; forscrifen 106; sigon 307; stige 677; stigon 212; gewiton 301; wliton 1593; gewriþene 1938; wriðon 2983; writen 1689.

3. WG. *a*, WS. *i* < *ie*, *i*-umlaut of *ea* arising through palatal influence.

Qmbiht, unstressed(?), 336; gegiredan, cf. gegyredon, 3138; gist, cf. gyst, 1139; miht 701; miht, v. 1379; nihte, cf. meahhte, 190; mihtig 558; ælmihtiga 92; niht 115; nihtleng 528; sinnihte 161.

4. WG. *a*, WS. *i*, by *i*-umlaut of *ea*.

Gilp, cf. gylp, 509.

5. WG. *e*, WS. *i* < *ie*, through palatal influence.

Hilde-gicelum 1607; gifan, cf. gyfan, 355; sinc-gifa, cf. -gyfan, 2312; gifen, cf. geofon, gyfenes, 1691; gifidē, cf. gyfedē, 299; gifu cf. geofum, 1272; gif-stol 168; gngitan 1724; scild, cf. scyld, 3119; scireð 1288.

6. WG. *e*, WS. *i* (*e* > *eo* before *h* + *a* consonant > *i* by palatal umlaut).

Cniht-wesende, cf. cnyhtum, 372; riht, cf. ryht, 144; rihte 1658; upp-riht 2093; wrixlan 366; wrixle 1305.

7. WG. *e*, WS. *i* (*e* > *eo* by *u*-umlaut > *ie* > *i* by *i*-umlaut).

Oncirran 2858: cwið, cf. ácwýð 2042.

8. WG. *e*, WS. *i* before nasals.

Niman, cf. nymeð, 441.

9. WG. *i*, WS. *ie*, *i*, *y* (*i* > *eo* by *o*-umlaut > *ie* by *i*-umlaut).

Hira, cf. hyra, 1125; hire, cf. hyre. 627; siððan, cf. syððan § 109, N.; 106.

10. WG. *i*, WS. *ie* by contraction of *i* + *e*, *i* by weakening, *ig* by resolution.

Big, cf. bí, 3048; hig, cf. hý, 1086; sig, cf. sý, 1779.

11. WG. *i*, WS. *i*: bi-, cf. be, 2010.

12. WG. *u*, WS. *y*, by *i*-umlaut, *i*.

Bicgan 1306; driht, cf. dryht, 99; drihten, cf. dryhten, 108; drihtlice, cf. dryhtlic, 1159; fliht 1766; forhicge 435; hicgende, cf. hycg-

ende 394; hige, cf. hyge, 204; oferhigian 2767; unhlitme 1130; scildig, cf. scyldig, 3072; scile, cf. scyle, 3178; sinnigne, cf. unsynnigne, 1380; þincean 368.

13. WG. *æ*, WS. *eo*, through palatal influence, *i* by *i*-umlaut.

Gingeste, cf. geong, 2818.

14. WG. *ä* (*a* by FISCHER), WS. *y* or *i*.

Swilce, cf. swylce, 1153.

15. WG. *eu*, WS. *eo* > *i*, § 100, N. 1: lixte 311.

16. WS. *i*, unexplained.

Friclan 2557, gid, cf. gyd, 869; hilted, cf. hilde-, 2988; icge 1108; incge 2578; lissa (līðs) 2151; ricone 2984; sigel 1158; lang-twidig 1709; þihtigne, cf. þyhtig, 747.

THE VOWEL *i*.

1. WG. *i*, WS. *i*.

Bid 2963; bidan 482; onbidian(?) 397; bitan 1455; blican 222; bliðe 130, cwiðan 2113; driðan 1131; edwit-lif 2892; fifel-cyn 104; fira (men), cf. fyra, 91; flitende 917; gifre 1278; gifrost 1124; grim-helmas 334; wið.gripan 2522; hliðan 81; hlim(?) 3035; hrinan 989; hwil 16; hwilum 175; hwita 1449; idel 145; iren 322; eall-irenne 2339; is 1134; isern- 672; isig 33; lic (body) 451; licað 640; liðend 221; lif 16; mil-gemearc 1363; min 255; nið 85; geniðla 970; nipende(?) 547; rice (realm) 172; rice (mighty) 310; ricsian 144; ridan 234; -rim 824; dógor-gerim 2729; forð-gerimed 59; árisan 391; scinan 607; scir 322; scriðan 163; scrifan 980; sid 149; side, adv. 1224; sið (later) 2501; siðast 2711; siðestan 3014; gesigan 2660; sin 1237; sliðen 1148; slið 184; spiwan 2313; stið 1534; stigan 1374; swigode 1700; swigra 981; swin, cf. swýn, 1287; tid 147; tir 844; þin 267; þrist-hyðig 2811; þritig 123; wic 125; wid, adj. 878; wide, adv. 18; widre 764; wif 616; wig 23; wig- (idol) 176; wigan 600; wigend 429; win 655; wirum 1032; wis, adj. 1401; wisa 259; wisan (custom) 1866; wisdom 350; wisian 208; witan 2742; gewitan 42; witig 686; gewitnad(?) 3074; giong-wlitan 2772; wridað 1742; wriþan 965.

2. WG. *i*, WS. *i*, lengthened through echthlipsis of *n*.

Fif (*n* dropped, cf. FISCHER), cf. fyftýne, 420; fiftig 2210; liðe 1221; liðost 3184; sið 202; gesið 23; siðian 721; forsiðod 1551; swið, adj. cf. swýð, 173; swiðe, adv., cf. swýðe, 598; swiðor 961.

3. WG. *i*, WS. *i*, lengthened through dropping of *g*.

Frinan 351; oferhyða, cf. oferhygda, 1761.

4. WG. *au*, WS. *ie*, *i*, *y*, by *i*-umlaut of *éa*.

Ácigde 3122; gedigan, cf. dygan, 2292; lig, cf. lēg, 83.



5. WG. *i(w)*, OE. *to*, WS. *te*, *t*, by *i*-umlaut.  
Niw- 295; niwe 784; geniwod, cf. niówan, 1304.
6. WG. *i*, WS. *t*, by lengthening of final vowel.  
Hi, cf. hig, 28; bi, cf. big, 1189.
7. Latin *t* (or *i*?), WS. *t*.  
Gigantas 113.
8. WS. *t*, unexplained.  
Git, cf. gýt, 536; lið-, probably *i(n)=t*, 1983; getiðad, cf. STRATMANN vs. SCHMELLER, 2285.

### THE VOWEL *o*.

#### 1. WG. *o*, WS. *o*.

Wundor- bebodum 1748; boden 2958; bodode 1803; gebogen 2570; -bohte 974; bolcan 231; bold, with metathesis of *l*, 774; -bolgen 724; bolgen-mód 710; bolster 689; -hora 1326; bord 397; boren 1193; botme 1507; brocen 998; brogden, cf. bróden, 1668; broснаð 2261; -broten (MS. eo) 1600; collen-ferhð 1807; gecorone, with grammatical change, 206; costode 2085; dohte 526; dohtor 375; dol- 479; syndolh 818; dollicra 2647; dorste 1463; gedrogen 2727; drohtoð 757; flán-boga 1434; -floga 2316; flota 210; foldan 96; folc 14; folgian 1103; folm 158; for- 17; for 110; foran 985; beforan 1025; ford 568; forð 45; forð- 59; fore- 309; fore 136; forht 287; forma 717; forst, with metathesis of *r*, 1610; god 13; gold 304; forgolden 2844; gnorn 2659; gnornian 1118; hof 1237; hogode 633; hold 267; beholen 414; holm 48; holt 330; mór-hopu(?) 450; hord 259; horn 82; hors, with metathesis of *r*, 1400; hroden 304; behrorene, with grammatical change, 2763; -loca 743; locen 322; lof 24; -loren, with grammatical change, 1074; losian 1393; græs-moldan 1882; morgen, cf. męrgen, morna, 129; morðor 136; morna, with echthipsis of *g*, cf. morgen, 2451; norð 859; nolde, ne+wolde, 707; norþan 547; of 37; of- 5; ofer 10; ofer- 279; ofost 256; oft 4; oftor 1580; ofstost 1664; open 2272; openian 3057; ord 263; odor 310; berofene 2458; scofen 919; scolde, cf. sceolde, 10; scop 496; snotor 190; sorge 119; sorgian 451; sorh 473; sorhful 512; hand-sporu 987; storm 1132; forsworen 805; folc-toga 840; togen 1289; torht 313; torn 147; tornost 2130; trode 844; þolian 87; þorfte 157; wolcnum 8; wolde 68; word 30; geworden 1305; worhte 92; geworht 1697; worn 264.

#### 2. WG. *e*, WS. *eo*, *o*, through influence of preceding *w* upon *eo* resulting from breaking or *u*-umlaut.

Dropen, after analogy of verbs of class iv, cf. drepen, 2982; hworfan, cf. hweorfan, 1729; oððe, cf. JUDITH vs. FISCHER, 283; forsworced, cf. sweorced, 1768; worð-mynd, cf. weorð, 1187; worðig 1973; worca, cf. weorc, 289; worold, cf. § 72, 17; woruld 2344.

3. WG. *u*, WS. *o*: or- 406; oruð 2558,
4. WG. *ú*, WS. *o*: fra-cod 1576.
5. WG. *a*, WS. *o*: hand-scole(?), cf. hand-scale, 1964.
6. Latin *o*, WS. *o*: orcnéas 112; corþer 1154.
7. Latin *u*, WS. *o*: orcas 2761.
8. WS. *o*, unexplained:—treow-logan 2848; wollen-, partic. of weal-lan, 3033.

THE VOWEL *ó*.

1. WG. *ó*, WS. *ó*.

Blod 486; geblodegod 2693; blodig 448; bot 158; broðor, cf. bréðer, 588; gebroðrum 1192; broga 462; bân-cofan 1446; colran 282; doð, cf. déð, 1232; dogor 88; dom 350; don 1117; flod 42; flor 726; for 1405; fot, cf. fét, 500; frod 279; unfrod 1875; frofor 7; glōf 2086; god (benefit) 20; ágol 1522; gehlod 896; áhlog 731; behofað 2648; holinga 1077; hrof 403; hrōr 27; hroþre 2172; lýt-hwon 203; locast 1655; log 203; gelome 559; mod 50; modig 312; modor 1259; mor 103; moste 168; mot 186; gemot 1141; genoge 2490; ofre 1372; rof 204; unrote 3149; scoc(?) 2255; scod, cf. gescéod, 1503; scop 78; slog 108; sloh 459; socne(?) 1778; sohte 208; stod 32; forstode, subj. 1057; stol 168; stop 746; stow 1007; swogende 3146; swor 472; to 14; to- 545; þrowian 1590; woc 56; wod 715; wop 128; wroht 2288.

2. WG. *o*, before a nasal, WS. *ó*, through loss of nasal.

Brohton 1654; fon, by contraction of *ó+a* after dropping of *h*, 439; hose 925; oðer 503; oþ 9; soð n. 51; soð, adj. 1612; soðe, adv. 524; unsote 1656; blodig-*loð* 2083; geþoht 256; woh-bogen 2828.

3. WG. *o*, WS. *ó*, through dropping of *g*: broden, cf. brogden, 552.

4. WG. *á* (Ger. *ä*), WS. *ó*, before nasals: com 115; cwom 239; mon-an 94; omig 2764; sona 121.

5. WG. *ai*, WS. *á*, *ó*: no, but JUDITH, 136; noðer 2125; o- 1738.

6. WG. *o*, WS. *ó*, irregularly: onetton (on-hátjan) 306; oret (or-hát) 332; oretta 1533.

7. Latin *o*, WS. *ó*: non 1601.

8. WS. *o* unexplained: hocyhtum 1439; hoðman(?) 2459; onhohsnode 1945; nōsan, or nosan ablaut of nasu cf. KLUGE, but FISCHER, 1893; or 1042.

THE VOWEL *u*.

1. WG. *u*, WS. *u*.

Burh 53; burna, with metathesis of *r*, 2547; cumbles(?) 2506; hilt-cumbor 1023; feorran-cundum 1796; cunnian 508; duguð 160; duru

722; frum- 45; fruma 31; ful, n. 616; fultum(?) 699; fundian 1138; grund 553; hund (hundred) 2279; hund (hound) 1369; lungre 930; lust 600; mund 236; scuccum(?) 940; stundum 1424; sum 207; sume 94; sund 208; -sund 318; sundor-nytte 668; sundur 2423; sunu 268; trum 1370; getrume 923; hilde-tuxum 1512; æf-þunca 502; þurh 184; þurh- 1505; þus 238; uht- 2008; uhtan 126; un- 111; unc 540, uncer 2003; under 8; undern-mæl 1429; geunna 346; up 128; uppe 566; wuldor 17; wund, n. 1114; wund, adj. 565; wundor 772; wundorlic 1441.

2. WG. *u*, WS. *u*, in the pret. pl. and past partic. of verbs.

Brugdon 514; budon 1086; bugon 327; gebulge 2332; bunden 872; burgan, pret. 2600; burston, with metathesis of *r*, 761; crunge 636; cunne 2071; cure, pret. subj. 2819; drugon 15; druncen 480; druncon 1234; duge 590; gefrungon, with metathesis of *gn*, 667; funde 751; funden 7; fundon 3034; forgrunden 2336; grummon 306; -gunnen 409; ongunnon 244; hruron 1075; gelumpe 2638; -lumpen 734; mul-ton 1121; -munde 179; scufon 215; sculon 684; sprungon 818; ásung-en 1160; swulge 783; swuncon 517; -þungen 625; þrungon 2961; ge-þuren(?) 1286; þurfe 2496; wunden 220; wundon 212; wunne 113; wurde 228; forwurpe 2873.

3. WG. *o*, WS. *u*, before nasals.

Cuma, n. 793; cuman 23; guma 73; numen 1154; wunian 284; gewunigen 22.

4. WG. *o*, WS. *u*.

Fugol 218; ful(?), adv. 480; full(?), adj. 512; ful-læstu 2669; weorð-fullost 3100; furðum 323; furþur 254; luf-tācen 1864; mōd-lufan 1824; lufode 1983; murne 1386; murnende 50; unmurnlice 449; þunede 1907; ufan 330; ufaran 2201; ufor 2952; wulf, cf. brim-wylf, 1359.

5. WG. *e*, WS. *u*, from *eo* by influence of preceding *u*.

Hwurfe 264; suhter, with subsequent dropping of *u*, 1165; swurd, cf. swyrd, 539; wurðan 282.

6. WG. *i*, WS. *eo*, *u*, *u*-umlaut. and influence of preceding *u*.

Swutol, cf. sweetol, 90; wudu 208; (w)uton 1391; wutun 2649.

7. WS. *u*, unexplained.

Lufan 693; lufen 2887; strude 3127; umbor 46.

## THE VOWEL *ū*.

1. WG. *ū*, WS. *ū*.

Brucan 895; brun 1547; buan 2843; -buend 95; bugan 2032; -bugeſ 93; gebun 117; bunan(?) 2776; bur 140; butan (be-utan) 967; buton (be-uton) 73; drusade 1631; hludne 89; huru(?) 182; hus 116; lō-lucan 782; rum, adj. 278; rum, n. 2691; gerumlicor 139; run 172;

hel-runā 163; beadu-scruda 453; bescufan 184; scur-héard 1034; snude 905; truwoðe 670; þusend 1830; utan 775; ut 33; utanweard 2298; utweard 762.

2. WG. *u*, WS. *ú*, lengthened through dropping—

a. of *u*: cuð, adj. 150; cuðe 90; uncuð 276; cuðlicor 244; cuðon 119; fus 33; fuslic 232; guð 58; huðe 124; muða 725; suð 859; ure 1387; urum 2660; us 269; user 2075; userne 3003; usic 458; usses 2814; ussum 2635; uð-gegne 2124; uðe 503; þuhte 843.

b. of *g*: gefrunen 695; gefrunon, cf. gefrunon, 2.

3. WG. *u*, WS. *ú*, by secondary lengthening: nu 251; þu 269.

4. WG. *ú* (uu), WS. *ú* (Ger. *uww*=WG. *uww*, *uw*, cf. BRAUNE, 'OHG. Gram.', § 113, Anm. 2): deað-scuā, with syncope of *w*, 160.

5. WS. *u*, by contraction, § 172, N.: hu 3.

6. WS. *ú*, unexplained: hruse 773.

### THE VOWEL *y*.

1. WG. *i*, WS. *i* or *y*.

Byð, cf. bið, 1003; līf-bysig(?) 967; bysigum, cf. bisigu, 2581; word-cwydas, cf. -cwida, 1842; drync-, cf. drinc- fæt, 2255; fyren, cf. firen, 14; fyrge en- 1360; fyrwit 232; éa ƿ-fynde 138; fyrst, with metathesis of *r*, 76; gyf, cf. gif, 280; feoh-gyft, cf. feoh-giftum, 1026; wider-gyld 2052; gyldan 11; gynne 1552; -gytan 308; hwyder 163; hwylc 9; gehwylc, cf. gehwylcne, 412; hylt(?), cf. hilt, 1688; hym 1919; hyne 28; hyrde 611; hyrsedon 226; hȳt (heat) 2650; hȳt 2092; lyfað, cf. leofað, 945; unlyfigendes, cf. unlyfigende, 745; nyðer, cf. nioðor, 3045; nymeð, cf. niman, 599; nymþe 782; gerysne 2654; -scype, unstressed, 1471; scypon 1155; swynsode(?) 612; swymman 1625; symle (always) 2498; symble (always) 2451; syn- (perpetual), cf. sin-, 708; syndon 237; synt, cf. sint, 260; tydre 2848; þyder 379; þys, cf. þis, 1396; þysne, cf. þisne, 1772; þysses, cf. þisses, 197; þyssum, cf. þissum, 1063; wyle 2865; wyllað 1819; wylle, cf. wille, 948; wylt 1853; wyrse 525; ys, cf. is, 2094.

2. WG. *u*, WS. *y*, by *i*-umlaut.

Bryne- 2314; brytnade 2384; brytta 35; bryttað 1727; byre 1189; leod-gebyrgean 269; gebyrd 1075; gebyrdo 947; byrig 1200; byrne, with metathesis of *r*, 40, mægen-byrðenne 1626; cȳnsedan 1329; cyme 257; cymeð 2059; cymen 3107; cymest 1383; cymlicor 38; cyne-dóm 2377; cyn (race) 98; gecynde 2198; cyning 11; cynna(?) (propriety) 614; cyst 674; gecyste 1871; gedryht, cf. driht, 431; dryht-, cf. driht-, 768; dryhten, cf. drihten, 441; dryhtlic, cf. drihtlice, 893; dryhtig 1288; dynede 768; dyrre 1380; dyrstig 2839; ælfyl-cum 2372; fyllle 125; þfyllled 1119; gefyrðred 2785; fyrmest 2078; fyrn- 1452; grynnna(?), with metathesis of *r*, 931; gryre 478; gylden

1022; gyrðed 2079; gyrr(?) 1139; hlyn 612; hlynnan(?) 1121; hlynsode 771; hlytme, cf. unhlitme 3127; hrycg 471; hryre 1620; hwyrftum 163; -hycgende, cf. hicgende, 2236; gehygd, cf. wøñ-hýdum, 233; ofer-hygda, cf. ofer-hýða, 1741; hyge, cf. hige, 756; hyht 179; hýldo 671; hyrst 2763; hyrsted, with metathesis of *r*, 673; hyse 1218; lyft 1376; lyste 1794; weorð-mynd 8; myndgað 2058; myndgiend 1106; gemyndig 614; gemyndum 2805; gemyne 660; myne 169; mynte 713; myrcan (rt. marg > ea?) 1406; unnyt 413; nytte, n. 494; nytte, adj. 795; genyttod 3047; scyldig, cf. scildig, 1339; scyle, cf. scile, 1180; scyndan 919; snyredon(?) 402; snyttru 1727; snyttrum, adv. 873; styrian 873; styrmde 2553; swylt 1256; sylle 776; symbol (feast) 119; symle (feast) 81; gesyngad 2442; synn 976; unsynnigne, cf. sinnigne, 2090; unsynnum 1073; gesyntum 1870; tryddode 923; ontyhte 3087; édeltyrf 410; þrym 2; geþyld 1396; þyle 1166; of-þyncan, cf. þincan, 2033; þynceþ, cf. þinceð, 2654; þyrse 426; þyslicu 2638; wyn 1081; wynléas 822; wynsume 613; wyrcan 20; wyrce, subj. pres. 1388; wyrd 455; wyrde 1114; eald-gewyrht 2658; wyrm 887; wyrpe, n. 1316; wirtum 1365; yfla 2095; yppan, n. 1816; ymb 135; ymb-9; ymbe 2071.

3. WG. *a*, WS. *ie*, *i*, *y*, by *i*-umlaut of *ea*.

Byldan 1095; dyrne, cf. undærne, 127; fyll 277; gefyllan 2656; fyrd-232; gylp, cf. gilp- 1750; gylpan 587; gyrede, cf. gegired, 995; gegyrwan 38; sele-gyst, through palatal influence, cf. 'Judith,' cf. gæst, 1546; hwyrfað 98; edhwyrft 1282; gehyld(?) 3057; hylde 689; àhyrðed 1461; lyhð 1049; land-gemyrcu 209; scyppend 106; hōnd-slyht 2930; geslyhta 2399; syllan, cf. gesellān 2161; syrce, cf. -særcēan, 226; syrede 161; besyrwan 714; wylm 82; grund-wyrgegne(?) 1519; yldan 740; yldesta 258; yldo 22; yldum, cf. ēldum, 77; yldra 468; ylfe 112; yrfe 1054; yrmþe 1260.

4. WG. *e*, WS. *ie*, *i*, *y*, by *i*-umlaut of *eo*.

Byreð- (*eo* < *u*-umlaut of *e*) 296; byrgean 448; byrhtan, cf. beorht, 1200; byrmende 2273; acwyð, cf. cwið, 2047; -fyhtum (*i*-stem?) 457; fyr, cf. feorr, 143; gyfenes (*eo* < *u*-umlaut of *e*, or through influence of preceding palatal), cf. geofon, 1395; hyrte 2594; swyrd(?), cf. sword, 2611; gesyhð (*eo* < *u*-umlaut of *e*) 2042; sylf, § 81, cf. self, 505; nlfw-tyrwyðne 295; wyrðe, cf. worð-mynd, 368; forwyrnde 1143; forwyrne 429; gewyrpte 2977; yrre, adj. 770; yrre, n. 712; yrringa 1566.

5. WG. *i*, WS. *ie*, *i*, *y*, by *i*-umlaut of *eo* < *o*-umlaut of *i*.

Hyra, cf. heora, 178; hyre, cf. hire, 946; syððan, § 109, n. cf. seoð-ðan, 6.

6. WG. *o*, WS. *u* > *y*, by *i*-umlaut.

Brim-wylf, cf. wulf, 1507.

7. WG. *e*, WS. *ie*, *i*, *y*, through influence of preceding palatal.

Ofgyfan, cf. giofan, 2559; sinc-gyfan, n. cf. sinc-gifa, wil-geofa,

1013; *gyfen* 64; *gyfeðe*, cf. *gifeðe*, 555; *ungyfeðe* 2922; *gystran* 1335; *Scyld*, cf. *scild*, 4; *scyld* 325; *scyld* 1659; *Scyldenda* 148; *Scyldinga* 30; *scyran* 1940.

8. WG. *e*, WS. *ie*, *i*, *y*, through palatal influence from *eo* < from breaking of *e* before *h*+consonant.

*Cnyhtum*, cf. *cniht-wesende*, 1220; *ryht*, cf. *riht*, 1556.

9. WG. *d*, WS. *y*, for *i* before *w*: *swylc* 72; *swylce*, adv. cf. *swilce*, 113.

10. WG. *a*, WS. *e*: *fyredon* 378.

11. Of Celtic origin: *myrðe* 811.

12. WS. *y*, unexplained.

*Byrdu-scrúð* 2661; *Byrelas* 1162; *drysmað* 1376; *ondrysne* 1933; *andrysnum* 1797; *dyde* 44; *hard-fyrdne* 2246; *gyd*, cf. *gid*, 151; *gyd-dode* 631; *syððan* (to punish) 1107; *syfan-wintre* 2429; *syfone*, cf. *seofon*, 3123; *syllic*, cf. *sellic*, 2087; *syllicran* 3039; *untydras* 111; *þyhtig*, cf. *þihtigne*, 1559.

#### THE VOWEL *y*.

1. WG. *au*, WS. *y*, by *i*-umlaut of *ea*.

*Byman* 2944; *gecýpan* 2497; *gedygan*, cf. *gedígan*, 2532; *dygel*, cf. *déogol*, 1358; *geflymed* 847; *gymeð* 1752; *hynde* 2320; *hynðu* 166; *hyran* 38; *gelyfan* 440; *alysed* 1631; *nyd* 193; *genydde* 1006; *scyne* 3017; *bestymed* 486; *geþywe* (au?) 2333; *yðde* 421; *yðe* (easy), cf. *éðe*, 1003; *yðelice* 1557; *ywde*, cf. *éaweð*, 2150.

2. WG. *d*, WS. *ea*, by breaking; *ie*, *y*, by *i*-umlaut.

*Nyhstan*, cf. *nfehstan*, 1204.

3. WG. *eu*, WS. *ie*, *i*, *y*, by *i*-umlaut of *eo*.

*Dyre*, cf. *déorre*, 2051; *unhyre*, cf. *unhéoru*, 2121; *ansyn* 251; *ansyne*, cf. *geséne*, 929; *gesyne* 1256; *gestrynan* 2799; *trywe*, cf. *tréowde*, 1166; *getrywe* 1229; *þystrum* 87.

4. WG. *d* < *a* through dropping of *h*, WS. *y*, by *i*-umlaut irregularly: *style* 986.

5. WG. *u*, WS. *y*, by *i*-umlaut.

*Bryd* 922; *bywan* 2258; *hydan* 446; *lyt* 203; *lytel* 1749; *geryman* 492; *þryð* 131; *þryðlic* 400; *þywað* 1828.

6. WG. *u*, lengthened through dropping of a nasal, WS. *y*, by *i*-umlaut.

*Cyðan* 257; *feor-cyððe* 1839; *gefysed* 217; *hyðe* 32; *yð* 46.

7. WG. *u*, WS. *y*, by *i*-umlaut of *u* < *u* through dropping of *g*.

*Ofer-hyda*, cf. *ofer-hygda*, 1761; *hydig* 724; *wgn-hydum*, cf. *gehygdum*, 434.

8. WG. *i*, WS. *ȝ*, for *ī* arising through the dropping of *u*.

Swyð, cf. swið, 131; swyðe, cf. swiðe, 2171; ofer-swyðeð 279; fyftyne, cf. fiftig, 1583.

9. WG. *ī*, WS. *ī*, *ȝ*.

Fyra (MS. fyrena), cf. fira, 2251; gytsað 1750; besnyðede(?) 2925; swyn, cf. swin, 1112.

10. WG. *u+i*, WS. *ȝ*: fyr 185.

11. WG. *i+u*, WS. *eo*, *te*, *ī*, *ȝ*: hy, cf. hfe, 307.

12. WG. *e+u*, WS. *eo*, *te*, *ȝ*: tyn(?) 2848.

13. WG. *i+e* WS. *te*, *ī*, *ȝ*: sy, cf. sfe, 1832.

14. WS. *ȝ*, unexplained; oncyð 831; gyt, cf. git, 47; þy, cf. þé, 110.

#### THE DIPHTHONG *ea*.5

1. WG. *a*, WS. *ea*, by *u*-umlaut,

Beadu 453; bealu 136; bearwas 1364; cearað 1537; sorh-cearig(?) 2456; cearu 189; eafera 12; eafora 375; eafoð 534; ealo 481; eatol, cf. atelic, 2075; fealone 1951; fealwe 866; geador 491; ȝngeador 1596; gearo 77; gearo, adv. 2749; gearwor 3075; gearwost 716; feðer-gearwum 3120; heafo 2478; heafolan, cf. hafelan, 2662; geheaðerod, cf. LEIDING § 9, 2, a), 3073; heaðo- 39; nearo, n. 2351; nearwe, adv. 977; nearwe, adj. 1410; genearwod 1439; searo 215.

2. WG. *e*, WS. *eo*, by *o*-umlaut, cf. § 109.

Eafor, cf. § 160, 3, 2153.

3. WG. *a*, WS. *ea*, before *r*+consonant.

Bearh 1504; bearhtm(?) 1432; bearm 35; bearn 59; becearf 1591; dear(r) 685; dearest 527; eard 56; eardian 166; earfoð- 86; earges 2542; earm, n. 513; earm, adj. 577; earne 3027; eart(?) 352; geard 13; heard, cf. hard-fyrdne, 166; hearde, adv. 1439; hearg-træf (MS. hrærg) 175; hearman 767; hearpan 89; hwearf 55; mearc 103; gemearces 1363; mearcað 450; mearh, cf. méaras, 2265; mearn 136; scearp 288; stearc-heort 2289; geswearc 1790; sweart 167; þearf 14; geþearfod 1104; þearft 445; þearle 560; weard (watch) 305; weard (guardian) 229; eorð-weard 2335; or-wearde, adj. 3128; weardian 105; heoro-wearh 1268; wearð 6; wearne 366; unwearnum(?) 742; wearp 1532.

4. WG. *a*, WS. *ea*, before *h*+consonant.

Eahta 1036; eahtedon, cf. geðhted, 172; eaxle 358; feax, cf. fexe, 609; hleahtor 612; orleahtre 1887; meaht, cf. miht, 2048; meahte, cf.

<sup>5</sup> In stems in *wa* I cannot determine which forms are *u*-umlaut and which result from breaking in oblique cases. It seems evident that the same cause must account for all forms in a given word, cf. § 105, also cf. P. and B. *Beitr.* vi. 56, 75.

mehte, 243; geneahhe 784; seaxe, cf. siex-bennum, 1546; weaxan 1742.

5. WG. *a*, WS. *ea*, before *l*+consonant.

Bealdode 2178; bealdor, cf. baldor, 2568; ábealh 2281; ceald 1262; cealdost 546; cwealde 887; cwealm 107; deall(?) 494; eald 72; ealdor (prince), cf. aldor, 1645; ealdor- (life), cf. aldor, 758; eall 71; ánfældne 256; fealh 969; feallan 1071; befeallen 1127; wæl-fealle 1712; geald 114; gealdor, cf. galdor, 2945; gealp 2584; gesteald 1156; heal(l) 68; healdan 230; healdende 1228; healf 801; healfre, adj. 1088; healp 2699; heals, cf. hals, 63; hwealf 576; mealt 898; nealles, with elision of *e*, cf. nalles, 2146; scealc 919; sealde 72; sealt 1990; onstealde 2408; hæg-stealdra 1890; gestealla 883; swealh 744; swealt 893; tealde 795; gewealc 464; geweald, cf. alwalda, 79; weal(l) 229; onweald 1045; wealdan 442; wealdend, cf. waldend, 17; weallað 2066; weallende 546.

6. WG. *a*, WS. *ea*, before *h*.

Gefeah, cf. gefeh, 109; seah, cf. geond-seh, 229; geþeah, cf. gepah, 619.

7. WG. *a*, WS. *ea*, through palatal influence.

Geaf 17; -geat, cf. beget, 14; -geato 1122; sceacen, cf. scacen, 2307; sceaceð 2743; sceaden-mæl 1940; sceadu, but cf. FISCHER, cf. scadu-, 704; here-sceaf (shaft), cf. scest, 335; wgn-sceaf (misery) 120; gesceaf 1623; sceal, cf. scel, 20, gesceap 651; earm-sceapen 1352; inwit-scear 2479; gúð-sceare 1214; sceattas 378; sceaðena 4.

8. Latin *a*, WS. *ea*, through palatal influence.

Ceaster-búendum 769.

9. WS. *ea*, unexplained.

Ealgian 797; geatolic, cf. getáwe, 215; geatwa 324; healsode 2133; meaglum 1981; sealman 2461; sleac 2188.

### THE DIPHTHONG *ea*.

1. WG. *au*, WS. *ea*.

Beacen, cf. bécn, 570; gebeacnod 140; -bead 390; beah, cf. bæg, 35; beah, pret. 691; beam 1415; beatan 2266; bleate, adv. 2825; wæl- bleate, adj. 2726; breac 1488; breat 1299; ceap 2416; geceapod 3013; geceas 1202; dead 467; -deaf 1620; deah 369; deað 160; dreah 131; dream 88; eac 97; eacen 198; eadig 100; eagor- (stream), WG. *aw* (*au*), cf. BRAUNE 'OHG. Gram.', § 112, b), 513; eagum 727; eam 882; eastan 569; eaðe, cf. *þæ*, 138; eaweð, cf. eoweð, 276; fea, *aw* generates *u*, hence *au*, 1082; feasceaf 7; fleah 2226; fleam, with loss of following *h*, 1002; fleat 1910; frea, with absorption of following vowel, 16; geap, cf. FISCHER, 82; ungleaw, *aw* generates *u*, hence *au*, 2565; hea, with loss of *h*, 1128; heafod 48; heah 48; hean, with



loss of following *h* and absorption of following vowel, 116, *hean* (low) 1275; *heap* 335; *heawan*, WG. *aw* (au), cf. BRAUNE 'OHG. Gram.' § 112, b), 683; *hleapan* 865; *hleat* 2386; *hream* 1303; *hreas* 2489; -*leac* 259; *leafnes-word* 245; *leafum* 97; *leag*, cf. *álèh*, 2324; *lean* 114; *leanige* 1381; *leas* 15; *forleas* (from *forleosan*, to lose) 1471; *lease* (false) 253; *bineat* 2397; *geneatas* 261; *geneatum* 2419; -*reaf* 401; *reafian* 1213; *gesceat*, cf. *ofscét*, 2320; *sceatas* 96; *sceaweras*, WG. *auw* < Ger. *aww*, BRAUNE, 'OHG. Gram.', § 111, 253; *sceawian*, WG. *auw* < Ger. *aww*, BRAUNE, 'OHG. Gram.', § 111, cf. *sc wan*, 132; *seað* 190; *steap* 222; *stream* 212; *teah* 5; *peah*, cf. *peh*, 203; *peaw*(?) 178; *preate*(?) 4; *preatedon* 560.

2. WG. *a*, WS. *ē*, *é*, by dropping of *g*, *éa* through palatal influence.

*Ongean* 682, *tógeanes*, cf. *tógénes*, 667.

3. WG. *d*, WS. *éa*, through palatal influence.

*Geafon*, cf. *ofgéfán*, 49; *gear* 1; *ungeara* 603; *geaton* 1432.

4. WG. *d*, WS. *éa*.

*Neah*, by breaking before *h*, cf. *néh*, 564.

5. WG. *e+o*, WS. *éa*: *gefean*(?), § 113, cf. FISCHER, 562.

6. WG. *d+u*, WS. *éa*: *nean* 528; *near* 746; -*preaum* (\**prá*(w)u) 178.

7. WG. *a+o*, WS. *éa*: *belean* (\**lahon*) 511.

8. WG. *a+u*, WS. *éa*: *ea-lond* (a(hw)u) 2335; *slea* 682; *tearas* 1873.

9. WG. *a*, WS. *ea*, before *r+a* consonant, *éa* through dropping of *h*: *mearas*, cf. *mearh*, 856.

10. WG. *ai*, WS. *d*, with following *w*, *éa*: *hrea-wíc* 1215.

11. WS. *éa*, unexplained.

*Gneað* 1931; *heaðu* 1799; *leānes* (loan) 1810; *earm-reade* (probably for -*hreaðe* with root *au*) 1195; *wea*, cf. LEIDING, 148.

#### THE DIPHTHONG *eo*.

1. WG. *e*, WS. *eo*, by *u*-umlaut.

*Eofor* 303; *eotenisc* 1559; *eoton* 112; *geofon*, cf. *gyfenes*, *gifen*, 362; *geofum*, cf. *gifu*, 1174; *geolo* 438; *heofon* 52; *heorot* 78; *heoru* 487; *meodo-*, cf. *medu*, 5; *meoto*(?) 489; *meotod-* 1078; *seofan* 2196; *seofon*, cf. *syfone*, 517; *sweofote* 1582; *sweoloðe* 1116; *weordod*, cf. *werod*, 60.

2. WG. *i*, WS. *io*, *eo*, by *u*-umlaut.

*Cleofu*, cf. *clif*, 2541; *freoðo*, cf. *frioðu-*, 188; *mist-hleoðum* 711; *leomum* 97; *leoðo-* (*éo*?) 1506; *seomade*, cf. *siomian*, 161; *seonowe* 818; *sweotol*, cf. *swutol*, 141.

3. WG. *e*, WS. *eo*, by *o*-umlaut.

*Eodor* 428; *wil-geofa*, cf. *sinc-gifa*, 2901.

4. WG. *i*, WS. *eo*, by *o*-umlaut.

Heonan 252; heonan, cf. FISCHER *u*-umlaut, 1362; heora, cf. hiora, 692; hleonian 1416; leofað, cf. lyfað, 975; weotena 1099; seoððan, cf. siððan, 1776; weotode, cf. bewitiað, 1797.

5. WG. *a*, *g* before a nasal, WS. *eo*, through palatal influence.

Geond 75.

6. WG. *u*, WS. *eo*, through palatal influence.

Geogoð, cf. giogoð, 66; geong, cf. giong, 13.

7. WG. *o*, WS. *eo*, through palatal influence.

Sceolde, cf. scolde, 2057.

8. WG. *i*, WS. *eo*, before *r*+a consonant.

Feorran (to remove) 156; leornode 2337.

9. WG. *e*, WS. *eo*, before *r*+a consonant.

Beorgan 1294; heafod-beorge (head-defense) 1031; beorh, cf. biorh, 211; beorht, cf. byrhtan, 93; beorhte, adv. 1518; beorhtode 1162; beorhtost 2778; beorn, cf. biorn, 211; ceorl 202; deorc 160; eorclan-stānes 1209; eorl 6; eorlic 638; eormen- 860; eorres 1448; eorðe 92; feor(r), cf. fyr, 37; feorh, cf. féore, 934; feorh, cf. ferh, 156; feorran, adv. 91; feorum, loss of *h* without lengthening of vowel, SIEVERS in P. and B. *Beitr.*, x, 73; georn 2784; georne 66; geornor 822; lof-geornost 3184; heorras 1000; heort 1683; heorð-genéatas 261; hweorfan, cf. hwofan, 2889; hilde-sceorp 2156; sweorceð, cf. forsworced, 1738; sweord, cf. swurd, 437; weorc, cf. worca, 74; weorce, adj. 1419; geweorc 455; weorpan 2792; weorð, n. 2497; weorð, adj. 65; weorð-fullost 3100; weorðian 250; weorðlicost, cf. wyrðe, 3163; -weorðunga 176.

10. WG. *e*, WS. *eo*, before *h*+a consonant.

Gefeoht 2049; feoht 576; gefeohtan 1084; teohhe 2939; teohhode 952.

11. WG. *e*, WS. *eo*, before *h*: feoh 21.

12. WG. *e*, WS. *eo*, before *l*+a consonant.

Heolfe 850; heolster(?) 756; seolfa, cf. sylf, 3068.

13. By contraction: neowle (nihol(d)) 1412.

14. WS. *eo*, unexplained.

Eofodō, cf. eafodē, 2535; eoletes 224; eom, WG. *i* changing to *eo* through attraction of beom, P. and B., *Beitr.*, vi, S. 388, or by breaking before *m*, FISCHER, 335; feorme, cf. Latin firma, 45; feorhēndlēase, cf. Latin firma, 2762; feormyend 2257; gefeormod, cf. Latin firma, 745; geong, cf. giong, 926; geong (imp. 2, s.) 2745; heodē 404; reorde 2556; gereorded, cf. PAUL in P. and B., *Beitr.*, vi, 98, 1789; reordian 3026; reote 2458; preot-teoða 2407; geweoldum 2223; wreoden-hilt 1699.

THE DIPHTHONG *eo*.1. WG. *eu*, WS. *eo*.

*Bleo* (bio), cf. § 427, 2), but FISCHER and COSIJN § 38, 2), 386; *beodan*, cf. *blodan*, 385; *beod-geneat* 343; *beoð*, cf. *bioð*, 1839; *breost* 453; *ceol* 38; *geceos*, cf. *cfosan*, 1760; *deog* 851; *deop*, cf. *diope*, 509; *deop*, n. 2550; *deor* (brave), cf. *dior*, 312; *-deor* (beast) 558; *deorest-an* 1310; *deorlice* 585; *deorre* (dear), cf. *dýre*, *diore*, 488; *dreogan* 590; *dreoh* 1783; *dreore*(?), cf. *sawul-drfore*, 447; *dreorig*(?), cf. *dríorigne*, 936; *gedreosan* 1755; *fleogeð* 2274; *fleon*, with loss of *h* and absorption of following vowel, 756; *fleotan* 542; *geotende* 1691; *gleo*(?) 1161; *greote* 3169; *greoteð* 1343; *heoru*, cf. *unhiore*, *unhyre*, 988; *hleor-* 304; *hleoðor-cwyde* 1980; *bord-hreoðan* 2204; *leod* (people) 24; *leod* (prince) 341; *leof* 31; *leofestan* 2824; *leoflic* 1810; *leofost* 1297; *leofre* 2652; *leoge* 250; *leoht* 95; *leohtan*, adj. 2493; *leoma*, with loss of following *h*, 95; *leoð* 787; *leoðo-cræft* 2770; *neod-laðu*, cf. *níode*, 1321; *neosan*, with loss of following *h*, cf. *níosan*, 115; *neot* 1218; *beneotan* 681; *reoc*(?) 122; *reotað* 1377; *gúð-reouw*(?), cf. *hreow*, 58; *sceotend* 704; *sceoteð* 1745; *seoc*, cf. *ellen-siocne*, 821; *eofor-spreotum* 1438; *gestreon* 44; *teon*, with loss of *h* and absorption of following vowel, 1037; *þeod*, cf. *þíod-cyning*, 2; *þeoden*, cf. *þíoden*, 34; *elþeodige* 336; *þeofes* 2221; *þeostrum* 2333.

2. WG. *eu* (OG. *ew*), WS. *eo*, cf. BRAUNE, 'OHG. Gram.', § 113, b).

*Hreo*(w), adj. 548; *hreoh* 1565; *hreowa*, n. 2130; *wæl-reow*(?), cf. *reow*, 630; *treowe* 1073; *treowde*, cf. *trýwe*, 1167; *galg-treowum* 2941.

3. WG. *e*, WS. *eo*, by contraction of *e* with *a* following *u* generated by *a* following *w*.

*Feower* 59; *hleow*(w) 429; *þeon*, with dropping of *w* and contraction, 2737.

4. WG. *au*.

*Deogol*, cf. *dýgel* § 128, 3), 275; *eoweð*, cf. *ýwde*, 1739; *teode* 43.

5. WG. *e*, WS. *eo*, by *u*-umlaut(?); *eo*, by dropping of *h*.

*Eored-geatwe* 2867.

6. WG. *a*, WS. *ē+u*, generated by following *w*.

*Io-meowlan* 2932.

7. WG. *e+u*, WS. *eo*.

*Feo*, with dropping of *h*, 470.

8. WG. *e+o*, WS. *eo*.

*Seon* 387; *wlite-seon*, n. 1651.

9. WG. *ā* (Ger. *ē*), WS. *ō*, before nasal, *eo*, through palatal influence.

*Geomor* 49; *geomore* 151; *geomrode* 1119.

10. WG. *ō*, WS. *eo*, through palatal influence.

*Gesceod*, cf. *gescod*, 2224; *gesceop* 97.

11. WG. *u*, WS. *eo*, through palatal influence.  
Geo, cf. *gfo*, *fu*, 1477; *geosceft* 1235.
12. WG. *i+a*, WS. *eo*.  
Freo- 430; *freode*(?) 1708; *freogan* 949; *freolic* 616.
13. WG. *i+u*, WS. *eo*, through contraction.  
Eower, *u*-generated by a following *w*, 248; *heo* 628; *seo*, cf. *sio* 66; *seowed*, *u* generated by a following *w*, lack of *i*-umlaut dialectic, 406; *þeos* 484; *þreo*, cf. *þrfo*, 2279.
14. WG. *i*, WS. *eo*, through contraction of *i+a* with loss of *h*.  
*Geþeon* 25.
15. WG. *i+d*, WS. *eo*, through contraction.  
*Beot* 80; *gebeotedon* 480.
16. WG. *i+g*, WS. *eo*, through contraction.  
*Feond* 101; *freond* 916; *freondlicor* 1028.
17. WG. *i+o*, WS. *eo*.  
*Geteona*, derived from \**ti(h)on*? 559.
18. WG. *i*, WS. *io*, *eo*, before *h+a* consonant, *eo*, through the dropping of *h*.  
*Tweonum*(?) 859.
19. WG. *e*, WS. *eo*, before *r+a* consonant, *eo*, through dropping of *h*.  
*Feores*, cf. *feores*, 537.
20. WG. *a*, WS. *eo*, by contraction in pret. of reduplicating verbs before *l* or *n+a* consonant.  
*Feol* 773; *heold*, cf. *hfold*, 57; *onspeon* 2724; *weol* 515; *weold* 30.
21. WG. *d(w)*, WS. *eo*, in pret. of reduplicating verbs.  
*Forsweop* 477.
22. WG. *au*, WS. *eo*, in pret. of reduplicating verbs.  
*Áhleop* 1398.
23. WG. *o*, WS. *eo*, in pret. of reduplicating verbs.  
*Greow* 1719; *reon*, with absorption of following vowel after dropping *w*, 512; *speow* 2855.
24. WG. *o*, WS. *eo*, through analogy with reduplicating verbs.  
*Hweop* 2269; *weox* 8.
25. Latin *i+a*, WS. *eo*: *deofla* 757.
26. WS. *eo*, unexplained.  
*Beor*, cf. *bior*, 117; *abreot* 2931; *eode*, cf. *geiode*, 358; *geoce* 177; *geocor* 766; *heorde* (*eo*?) 2931.

THE DIPHTHONG *io*.

1. WG. *i*, WS. *eo*, *io*, by *u*-umlaut.  
Frioðu-wære, cf. friðu-wæle, 1097; siomian, cf. seomade, 2768.
2. WG. *i*, WS. *i*.  
Scionon, *o*-umlaut, cf. scinon, 303; riodan 3171.
3. WG. *i*, WS. *eo*, *io*, by *o*-umlaut.  
Hiora, cf. hiera, 1167; nioðor(?), cf. niðer, 2700.
4. WG. *e*, WS. *io*, by *u*-umlaut of *e* before an inflectional *u*.  
Hioro-dryncum 2359; gewiofu 698.
5. WG. *e*, WS. *eo*, before *r*+a consonant.  
Biorges 2273; biorh, cf. beorh, 2808; biorn, cf. beorn, 2560; biorna 2405.
6. WG. *a*, *g*, WS. *eo*, through palatal influence.  
Giond-wlitan, cf. geond-, 2772.
7. WG. *e*, WS. *ie*, through palatal influence.  
Giofan, cf. gifan, 2973.
8. WG. *u*, WS. *eo*, *io*, through palatal influence.  
Giogoð, cf. geogoð, 1191; iogoðe 1675; giong, cf. geong, 2447.
9. Unexplained.  
Giohðo, cf. gehðo, 2268; giong 2215.

THE DIPHTHONG *io*.

1. WG. *eu*, WS. *éo*, *io*.  
Bio, cf. béo, 2748; biodan, cf. béodan, 2893; bioð 2064; ciosan, cf. gecéos, 2377; diope, cf. déop, 3070; dior (dear), cf. déorre, 1950; dior (brave), cf. déor, 2091; sawul-driore(?), cf. dréore, 2694; driorig-ne(?), cf. dréorig, 2790; hiofende 3143; unhiore, cf. héoru, 2414; niode, cf. néod-lapu, 2117; niosan, with loss of following *h*, cf. néosan, 2367; ellen-siocne, cf. séoc, 2788; heaðo-siocum 2755; þiod-cyn-ing, cf. þéod, 2580; þioden, cf. þeoden, 2337.
2. WG. *á* (Ger. *ä*), WS. *ó*, before nasals, *éo*, *io*, through palatal influence.  
Giomor-, cf. géomor, 2268.
3. WG. *i* (w), OE. *io*, WS. *ie*, *i*, by *i*-umlaut.  
Niowan, cf. niwe, 1790.
4. WG. *u*, WS. *éo*, *io*, through palatal influence.  
Gio, cf. géo, 2522; *io*, cf. *iu*, with dropping of *g*, 2932.
5. WG. *i*+*o*, WS. *éo*, *io*, by contraction.  
Fionda, cf. féond, 2672.

6. WG. *i+u*, WS. *eo*.  
Hio, cf. *héo*, 455; sio, cf. *séo*, 2025; *prio*, cf. *préo*, 2175.
7. WG. *e+o*, WS. *eo*, *io*.  
Wundur-siona 996.
8. WG. *a*, WS. *eo*, by contraction in reduplicating verbs before *l* or *n*+a consonant.  
Hiold, cf. *héold*, 1955.
9. WG. *á* (*w*), WS. *eo*, in pret. of reduplicating verbs.  
Oncniow, cf. *gecnáwan*, 2555.
10. Unexplained.  
Bior, cf. *béor*, 2636; *geiode*, cf. *éode*, 2201; *sioleða* 2368.

THE DIPHTHONG *ie*.

1. WG. *i*, WS. *ie*, by *i*-umlaut of *eo* from *o*-umlaut of *i*, *y*.  
Hiera, cf. *hyra*, 1165.
2. WG. *a*, WS. *eo*, by palatal influence, *ie*, by *i*-umlaut.  
Gryre-gieste, cf. *gist*, 2561.
3. WG. *a*, WS. *eo*, by breaking, *ie*, by palatal influence.  
Siex-bennum, cf. *seaxe*, 2905.

THE DIPHTHONG *ie*.

1. WG. *á*, WS. *éa*, *ie*, *y*, by umlaut.  
Niehstan, cf. *nyhstan*, 2512.
2. WG. *i+e*, WS. *ie*.  
hie, cf. *hí*, 15; sie, cf. *sig*, 435.

THE DIPHTHONG *iu*.

1. WG. *ú*, WS. *eo*, *io*, *iu*, by palatal influence.  
lu, cf. *lo*, 2460.

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### VIII.—THE RIMING SYSTEM OF ALEXANDER POPE.

An exhaustive study of the riming system of ALEXANDER POPE was suggested by the results of a partial investigation given in the introduction to Professor EDWIN ABBOTT'S 'Concordance' to the works of that poet. I first based my study of the rimes upon this 'Concordance,' but, finding it to be neither reliable nor exhaustive, I was obliged to dispense with this aid and examine the rimes themselves at first hand. This investigation includes all of the poems, with the exception of a short unfinished piece, called "1740," and a stanza of five lines written on "Beaufort House Gate at Chiswick," omitted because of incomplete rimes. The examination of the rimes follows the lines of the study of ROSE'S 'Orlando Furioso' made by Professor ALBERT S. COOK in *Modern Language Notes* for November, 1883.

The prevailing rime throughout POPE'S works is the true masculine rime. Of the 7874 rimes that occur, 6847 are true and only 115 of these are feminine. Of the remaining false rimes 379 are rimes to the eye, leaving comparatively few that are so irregular as to fall into the unclassified list.

Not only did he limit himself in the main to true masculine rimes, but there is a poverty of the materials which he seized in a workable form, even in this one field. There are examples of a great many riming sounds, but there is not a frequent use of a great variety. The first "general list" shows only twenty-four that are used more than one hundred times, while two hundred and twenty are used less than ten times. This is, in a measure, accounted for by the fact that such sonorous vowel colors as *ā*, *ain*, *ōre*, *ō*, *āme*, *ōwn* are the ones that occur most frequently, while those employed but rarely are the shortened and modified and unmusical vowel sounds, such as *ēft*, *ēgg*, *ēnch*, *īpe*, *īlt*, *īb*, *īg*, *īlk*, *īnce*, *ūp*, *ūdt*. But it is in great part due to the fact that the poet was master of a very limited amount of material, as an investigation into the particular words composing the rimes indicates. The lists given below of words occurring under seven rimes are fairly representative of all.





teenth century, appear in almost every couplet that falls under their respective riming sounds.

Pursuing this examination a little further, we find riming couplets repeated often. There are forty-one different couplets under the *āce* rime, which occurs one hundred and twenty-five times; but instead of three repetitions of each couplet as we should expect, we have the following:

<i>āce.</i>				
1 grace, place	19	5 hole, soul	}	3
2 grace, face	18	6 soul, pole		
3 grace, race	12	7 stole, soul		
4 race, place	9	8 control, soul	}	2
5 face, place	7	9 goal, whole		
6 race, embrace	6	10 vole, toll		
7 face, case	5	11 soul, toll	}	1
8 face, embrace	3	12 goal, soul		
9 place, space	2	13 bowl, roll		
10 place, embrace	1	14 control, whole	}	1
11 trace, race		15 roll, whole		
12 face, disgrace		16 soul, jowl		
13 race, disgrace		17 roll, shoal	}	
14 place, case		18 control, pole		
15 race, face		19 roll, stole		
16 face, grimace		20 roll, hole		
17 place, disgrace				
18 face, face		<i>ān.</i>		
19 trace, face		1 can, man		17
20 base, race		2 began, man		14
21 place, base		3 ran, man		4
22 case, disgrace		4 scan, man		2
23 efface, place		5 man, Passeran	}	1
24 place, pace		6 fan, began		
25 space, race		7 man, Anne		
26 trace, grace		8 man, plan	}	
27 trace, disgrace		9 plan, can		
28 grace, case		10 began, can		
29 pace, ace	1	11 span, man		
30 race, pace				
31 case, chase		<i>ēth.</i>		
32 trace, chase		death, breath		19
33 base, case				
34 apace, face		<i>āge.</i>		
35 pace, chase		1 age, rage		17
36 chase, race		2 rage, engage		11
37 chase, place		3 age, engage	}	9
38 deface, place		4 stage, age		
39 place, disgrace		5 stage, rage		
40 efface, disgrace, race		6 age, sage	}	4
41 base, embrace, face		7 age, page		
		8 rage, page		
		9 rage, wage	}	3
		10 age, cage		
		11 age, gage		
<i>ōle.</i>		12 sage, rage	}	1
1 soul, whole	16	13 sage, stage		
2 soul, roll	12			
3 pole, roll	7			
4 soul, bowl				

<i>ire.</i>		26 admire, attire	
1 inspire, fire	9	27 lyre, admire	
2 fire, desire	8	28 sire, admire	
3 inspire, lyre	6	29 ire, fire	
4 fire, squire	5	30 attire, fire	
5 fire, expire	4	31 fire, require	
6 fire, conspire	3	33 lyre, respire	
7 fire, aspire	3	33 lyre, choir	
8 fire, entire		34 pyre, expire	
9 fire, admire		35 expire, sire	
10 desire, admire	2	36 choir, aspire	I
11 retire, fire		37 pyre, sire	
12 sire, fire		38 lyre, desire	
13 aspire, lyre		39 expire, retire	
14 enquire, fire		40 expire, lyre	
15 aspire, desire		41 pyre, spire	
16 lyre, fire		42 require, tire	
17 conspire, lyre		43 sire, quire	
18 pyre, fire	I	44 sire, enquire	
19 squire, desire		45 require, tire	
20 aspire, desire			
21 desire, inspire		<i>ife.</i>	
22 require, inspire		life, wife	43
23 Dejanire, fire		life, strife	II
24 admire, tire		wife, strife	6
25 conspire, admire			

While an examination of the rimes themselves shows a preference for sonorous sounds, a study of the sequence of rimes proves that, as a rule, POPE was content with striking rich, sweet notes in the couplet, without attempting to produce harmonious chords through the paragraph. Attention, however, was given to this in the "Ode on St. Cecilia's Day" where the first few lines give this sequence:

*Ing, ire, āin, ound, ō, ēar, ize, ōtes, all, ā.*

Here is variety in the use of different vowels: 2 *ā*, 1 *ē*, 2 *ī*, 2 *ō*; variety in the different sounds of the same vowel: *ī* and *ɿ*, *ā* and *au*; and harmony in their combination, for *ī* is followed by *ī*, but so modified is each by the following consonants as not to weaken each other and three strong and distinct sounds *ā*, *ō*, *ē* besides the sonorous *ound* appear before *ī* recurs. Then *ō* appears a second time, but not until two different long vowel sounds have been used, after which come the two distinct sounds of *ā*.

This example of harmonious combination, however, is not a type of the rime sequence throughout the greater part of POPE's works. We may take for comparison with this, and as more

fairly representative, the same number of lines beginning with the 'Rape of the Lock,' Canto v, where this sequence occurs:

*ēars, āils, āin, ān, ōst, ōrd, ōze, āins, āce, ā.*

Here are only four different vowel sounds: 5 *ā*, 1 *ē*, 3 *ō*, 1 *ā*.

After the first couplet there is only a monotonous recurrence of riming sounds that are nearly alike in tone color: *ā*, *ā*, and *ā*, which its following consonant makes to resemble the preceding rime sound, *ō*, *ō*, *ō*, and *ā*, *ā*, *ā*, again.

The succession of the same vowel sound, here illustrated, is of frequent occurrence. For example, in \*S. P., 245-253 there is a succession of four *ā* sounds, and other instances of the frequent repetition of the same vowel sound may be found: E. C., 88-101; 112-117; 366-371; 392-401; 693-698; E. M., 1: 151-156. This is also indicated by the results of an investigation into the average use of different rimes. From our general list we should look for *ā* once in thirty rimes; but instead of this it occurs only once in one hundred and thirty-seven rimes in M. E. as against once in thirty-one rimes in T. S., once in seventy-nine rimes in D., but once in twenty-seven rimes in the "Pastorals." The *ēuse* rime does not occur once in the "Pastorals," instead of once in two hundred and fifty-four rimes, as its average would indicate; but it is found in E. C. once in ninety-three; in E. M. once in two hundred and seventeen, and in D. once in two hundred and fifty. The average of *ō* is once in fifty-two, but it occurs once in thirty-eight in O. I. as against once in two hundred and seventy-five in D. The *ize* rime, whose average is once in thirty-six, appears in M. E. once in one hundred and five, but once in thirty-one in T. S.; in E. M. once in ninety-three, but in the "Pastorals" once in fifty-five; in D. once in seventy-six, and in E. C. once in eighty-two rimes.

POPE frequently sacrifices the grace, clearness and harmonious flow of the verse to force the riming word to the end of the line. For example:

"Cease then, nor order imperfection name." E. M. 1: 281.

"Respecting man, whatever wrong we call  
May, must be right as relative to all." E. M. 1: 51-52.

"Made for his use, all creatures, if he call,  
Say what their use, had he the powers of all"? E. M. 1: 177-178.

\* The references are to the Globe edition, and a list of abbreviations is at the end of this paper.

Long and short sounds of the same vowel are often united in the same rime, as a glance at the list of false rimes shows; and this is much oftener the case than the union of different vowels, although many instances of this latter occur, the most frequent example of this being in the riming of the *ō* and *ū* sounds, *ū* and *ōō*, and *ū* and *ōō*. The *i* and *oi* sounds are rimed together indiscriminately.

Many of the words that have found their way into the list of false rimes may, in POPE's time, have been true. In the list of unclassified false rimes have been placed three instances of the riming of *tea* with *ā*, although the old form of this word had the sound of *ā*, as "yea" has at the present time. It is, perhaps, worth while to note in this connection, however, that "tea" is rimed with "decree," Misc. 33: 111.

"Beseig'd" and "oblig'd" are called false, although it may be that POPE held to the old French pronunciation of the latter word, and this would be a true rime. This obsolete usage has, in general, been indicated in the lists.

In so far as practicable, the classifications have been based on the authority of the Philological Society's 'New English dictionary.' As a rule I have Anglicised proper names.

The slight discrepancies between the sums of the rimes and the total number of lines, and also between lists of words constituting the rimes, is due to the fact that there are one hundred and sixteen triplets, a complete list of which appears at the end.

### MASCULINE RIMES.

#### GENERAL LIST.

1 day	261	16 ear	118	31 mean	63	46 save }	
2 wise	216	17 we	117	32 ease	61	47 laws }	38
3 reign	188	18 tide	115	33 life	60	48 crown }	37
4 care	175	19 praise	113	34 land }		49 meet }	
5 store	153	20 guest	112	35 glows }	59	50 make }	33
6 find	151	21 end }		36 old	57	51 reed }	
7 low	150	22 call }	111	37 wit	56	52 fires }	32
8 write	140	23 fine	106	38 nun	53	53 last }	
9 die }		24 gate	102	39 ill	52	54 muse	31
10 name }	137	25 shade	90	40 long	51	55 sense }	
11 head	131	26 fire	82	41 reigns	50	56 ends }	30
12 true	130	27 part	75	42 ears	47	57 keep }	
13 crowned	126	28 sing }		43 tell	45	58 hour	29
14 place	125	29 roll }	67	44 man	44	59 law	27
15 moan	121	30 age	65	45 sings	42	60 fail	25

61 consent	25	120 alive	179 speak	238 dogs	
62 rust	23	121 vows	180 next	239 form	
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72 death	19	131 miss	190 stuff	249 lures	
73 nice		132 drink	191 drums	250 secured	
74 out		133 receive	192 burned	251 tongues	
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76 lands		135 sluice	194 named	253 books	
77 hours		136 calls	195 racks	254 move	
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79 feel	17	138 truth	167 kept	256 work	
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81 schools		140 writes	179 tides	258 failed	
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83 lot		142 much	201 fish	260 shapes	
84 refines	15	143 once	202 closed	261 mall	
85 fired		144 drum	203 moans	262 rank	
86 cares		145 word	204 notes	263 thanked	
87 shade		146 shape	205 torn	264 hangs	
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89 good		148 lawn	207 job	266 lash	
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92 afford		151 tides	210 voice	269 crams	
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94 live		153 wits	212 dull	271 Charles	
95 fails		154 dispute	213 rug	272 palm	
96 lad		155 cur	214 burns	273 palms	
97 home		156 him	215 change	274 cards	
98 now	12	157 praised	216 mint	275 marks	
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299 glib	308 log	317 south	326 hurt
300 wig	309 hops	318 toiled	327 words
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302 since	311 abroad	320 judge	329 cooled
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*oan, oun,*

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*oan, ðn,*

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*ōss, ðss,*

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*ōst, ðst,*

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*ō, ðō,*

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*oam, ðm,*

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*oaz, ðōz,*

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*air, ear,*

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*air* unstressed *ear*,

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*ear*, unstressed *ur*,

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*air, ur* (or *air*),

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- ile, oil,*  
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- oice, oiz,*  
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*oarn, urn,*

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*orns, urns,*

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*oart, ort,*

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*oar'd, ord,*

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*oar'd, urd,*

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*oarned, orned,*

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*oarns, urns*

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*orned, urned,*

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*our, ðōr,*

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*ōmē, ōōm,*

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*ēven, ēven,*

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*āke, eek,*

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*iven, ēven,*

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*ite, oil,*

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*ile, il,*

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*it, ēt,*

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*oar, ōōr,*

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*oad, ōd,*

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*ōdd, ōd,*

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*ōd, awd,*

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*ōdd, ūd,*

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*ōdd, oud,*

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*ōōd, ūd,*

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*oan, unstressed ūn,*

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bespoke, look : T.S. 755	<i>oart, unstressed urt,</i> court, effort : S. 6 : 112
<i>aut, ðt,</i> groat, sot : S. 6 : 50	<i>èze, eece,</i> ease, peace : Ep. 10 : 5 these, geese : J.M. 667
<i>òges, ògs,</i> rogues, hogs : I.H. 1 : 27	<i>eems, èms,</i> streams, Thames : W.F. 217 ; D. 2 : 271 ; 297. beams, Thames : R.L. 2 : 3
<i>oath, auth,</i> oath, wroth : J.M. 700	<i>èx, ècts,</i> sex, neglects : Dial. 1 : 15
<i>owl, òòl,</i> cowl, fool : E.M. 4 : 199	<i>eejed, ijed (or eej'd),</i> heseiged, obliged : P.S. 207
<i>owls, òòls,</i> owls, fools : D. 1 : 271	<i>èlls, unstressed ò'lls,</i> spells, syllables : P.S. 165
<i>ñle, òòl,</i> rule, full : E.C. 148	<i>èll, àl,</i> Ozell, Corneille : D. 1 : 285
<i>òze, ouz,</i> compose, vows : Misc. 33 : 87	<i>eest, àst,</i> feast, taste : M.E. 2 : 79
grows, boughs : F.D. 21	<i>èll, àll,</i> well, mall : Misc. 46 : 1, 3.
goes, brows : V.P. 48	
knows, spouze : J.M. 115	
blows, boughs : V.P. 110	
<i>ouz, òòz,</i> brows, ooze : D. 2 : 327	
<i>ðft, aut,</i> draught, thought : M.E. 2 : 111 ; 4 : 103	
draught, bought : W.B. 403	
draught, brought : Misc. 17 : 13	

FEMININE RIMES.

GENERAL LIST.

1 nation	6	21 matter	41 miser	61 coward
2 better	4	22 matters	42 surmises	62 seldom
3 other		23 master	43 unriddle	63 cowards
4 ever	3	24 landing	44 little	64 motherige
5 metre		25 alter	45 willow	65 Jonson
6 able	3	26 ribalds	46 dinner	66 disputed
7 glory		27 weeping	47 dinners	67 duly
8 pleasure	3	28 meaning	48 pinions	68 rumour
9 vary		29 ceasing	49 Pickle	69 resolution
10 hated	2	30 pleasant	50 silly	70 muses
11 paper		31 telling	51 conditions	71 fury
12 martyrs	2	32 weather	52 potion	72 thunder
13 nations		33 blessing	53 over	73 numbers
14 quiet	3	34 relented	54 glorious	74 cunning
15 living		35 directors	55 glories	75 blooming
16 Cato	1	36 learning	56 others	76 stooping
17 lady		37 sermons	57 sorrow	77 nurses
18 maker	1	38 writer	58 mountains	78 Sunderland
19 complaining		39 dying	59 surrounded	79 wander
20 sparing		40 shining	60 houses	80 wanders

PRINCIPAL STRESS WITH SECONDARY STRESS.

fable, hospitable: I.H. 2: 157	glory, purgatory: W.B. 237
carry, secretary: D. 2: 219	
fated, annihilated: Misc. 57: 6: 5	MISPRONUNCIATIONS.
folly, melancholy: Misc. 31: 6, 8	
noses, metamorphosis: Misc. 23: 70, 72	sudden, pudden: Misc. 64: 11
	a'ter, daughter: I. 1: 23

FALSE RIMES.

1. RIMES TO THE EYE.

<i>ingers, ing-gers,</i>	<i>evil, evil,</i>
singers, fingers: Misc. 64: 7	evil, devil: J.M. 47; W.B. 84;
<i>other, uther,</i>	M.E. 3: 19; S. 6: 218; Misc.
pother, other: S. 2: 45; Misc.	22: 10, 12
12: 3	
<i>anted, ahnted,</i>	<i>inea, iny,</i>
planted, wanted: M.E. 4: 13	Virginia, Guinea: I. 10: 5

2. UNCLASSIFIED RIMES.

<i>erit, irit,</i>	<i>evil, evil,</i>
merit, spirit: M.E. 3: 375; S.	devil, civil: R.L. 4: 127; J.
5: 384; S. 6: 135; 226	M. 186; S. 5: 41; S. 8: 56;
	Misc. 10: 1; 23: 22, 24

<i>orter, arter,</i> quarter, garter: Misc. 23: 42, 44 quarter, martyr: S. 3: 150	<i>ecture, āture,</i> feature, nature: Misc. 29: 5
<i>errors, ĩrrors,</i> terrors, mirrors: Misc. 30: 17, 19	<i>ecture, ātre,</i> creature, greater: Misc. 15: 5
<i>omon, ōōman,</i> uncommon, woman: Misc. 31: 1, 3	<i>ēzhure, ēzhure, eezhure,</i> treasure, pleasure, leisure: O. 3: 41
<i>erviz, ervaz,</i> Hervey's, Jervas: Misc. 23: 58, 60	<i>ārrets, āriots,</i> garrets, chariots: D. 2: 23
<i>igure, ig-ger,</i> figure, bigger: S. 6: 298	<i>ātires</i> unstressed <i>ātors,</i> satires, dedicators: E.C. 592
<i>ellow, ella,</i> fellow, prunela: E.M. 4: 203	<i>a-shūn, ā-zhūn,</i> nation, invasion: Misc. 44: 1, 3
<i>elling, ĩlen,</i> compelling, Helen: M.E. 2: 193	<i>ādoes, ēdoes,</i> shadows, meadows: Misc. 29: 3
<i>ardens, arthings,</i> gardens, farthings: Misc. 53: 1	<i>ōetry, ānity,</i> poetry, vanity: Misc. 23: 21, 23
<i>urther, urder (urther obsolete),</i> further, murder: Misc. 57: 1: 5	<i>āris, āreez,</i> Paris, Maries: D. 2: 135
	<i>agerie, eeresie,</i> Ragerie, secresie: I. 1: 1.

## TWO WORDS RIMED WITH ONE, OR WITH TWO.

talk in, walking: Misc. 48: 9	it is, Eliz: S. 1: 147
band in, standing: I. 10: 11	in it, minute: S. 8: 126; M.E. 2: 19
tail in, healing: I.H. 2: 202	beseige ye, oblige ye: I.H. 1: 29
brag on, dragon: D. 3: 285	before ye, story: I.H. 1: 81
need her, breeder: E.S. 33	slow-worm, glow-worm: Misc. 22: 14, 16
care for, wherefore: I.H. 1: 33	scare ye, Carey: Misc. 23: 38, 40
stiff in, griffin: Misc. 28: 5	place ye, delicacy: Misc. 25: 7
seize you, Jesu: S. 8: 256	beknave ye. save ye: Misc. 25: 9
print it, Lintot: P.S. 61	says, sir, praise her: Misc. 31: 104, 106
made it, evade it: Misc. 17: 9	very fine, when d'ye dine: Misc. 48: 13
please ye, easy: Misc. 18: 7	can sir, grandsire: Misc. 56: 10
adore him, before him: Misc. 65: 7	sneaking elf, himself: Misc. 57: 4: 7, 9
top is, coppice: Misc. 50: 9	his right, as write: Misc. 57: 9: 5
doubt it, about it: D. 4: 251	can be, than he: S. 7: 51
Zounds end, Townshend: Misc. 28: 16, 18	saint it, paint it: M.E. 2: 15
undergo it, poet: S. 6: 66	more clever, forever: I.H. 2: 11
show it, poet: I.H. 2: 187	before'em, decorum: I.H. 2: 137
know it, poet: M.E. 2: 291	under'em, conundrum: Misc. 50: 7
fit ye, city: E.S. 41	
knew him, to him: W.B. 300	
take it, make it: P.S. 45	
'ound her, round her: O. 1: 90	

## TRIPLETS.

- 1 sound, around, rebound : O. 1: 7
- 2 round, sound, rebound : O. 1: 42, 43, 47
- 3 alone, unknown, moan : O. 1: 101
- 4 flies, cries, dies : O. 1: 110
- 5 sung, tongue, rung : O. 1: 113, 114, 117
- 6 quire, aspire, fire : O. 1: 126, 128, 129
- 7 surmises, disguises, surprises : O. 3: 37
- 8 treasure, leisure, pleasure : O. 3: 41
- 9 traced, disgraced, defaced : E.C. 23
- 10 design, confine, line : E.C. 136
- 11 each, teach, reach : E.C. 143
- 12 eyes, rise, precipice : E.C. 156
- 13 sun, upon, none : E.C. 315
- 14 play, display, yesterday : E.C. 328
- 15 ear, repair, there : E.C. 341
- 16 speaks, makes, breaks : E.C. 626
- 17 sustain, main, profane : S.P. 209
- 18 mind, join'd, mankind : T.F. 165
- 19 new, too, grew : T.F. 470
- 20 protest, rest, best : J.M. 153
- 21 despair, fair, hair : J.M. 284
- 22 wide, side, bride : J.M. 315
- 23 delight, sight, knight : J.M. 328
- 24 light, night, upright : J.M. 385
- 25 ground, around, crowned : J.M. 456
- 26 stray, day, sway : J.M. 487
- 27 stray, day, play : J.M. 520
- 28 shewn, own, alone : J.M. 549
- 29 sight, knight, delight : J.M. 552
- 30 tide, side, bride : J.M. 617
- 31 round, bound, ground : J.M. 620
- 32 view, you, true : J.M. 653
- 33 indeed, decreed, need : J.M. 656
- 34 shown, alone, one : J.M. 679
- 35 mind, find, kind : J.M. 780
- 36 display, ray, day : J.M. 799
- 37 night, light, sight : J.M. 802
- 38 unkind, behind, find : W.B. 25
- 39 obey, sway, way : W.B. 192
- 40 gay, array, day : W.B. 287
- 41 alone, shown, none : W.B. 302
- 42 command, land, hand : W.B. 431
- 43 bear, prepare, war : T.S. 115
- 44 round, rebound, sound : T.S. 162
- 45 possessed, rest, breast : T.S. 173
- 46 prepare, bear, fear : T.S. 236
- 47 survey, day, sea : T.S. 277
- 48 reign, main, vain : T.S. 312
- 49 profane, main, again : T.S. 327
- 50 invoke, smoke, stroke : T.S. 370
- 51 hides, tides, glides : T.S. 383
- 52 bear, prepare, care : T.S. 404
- 53 bend, extend, ascend : T.S. 457
- 54 flies, lies, rise : T.S. 532
- 55 allay, ray, day : T.S. 585
- 56 arise, lies, sacrifice : T.S. 600
- 57 flies, eyes, dies : T.S. 637

Misc. 53.	Epigram ("My Lord complains-").	Misc. 66.	St. Francis Xavier.
" 54.	Epigram ("Yes, 'tis the time-").	O. 1.	St. Cecilia's Day.
" 55:1.	Quintus Flestrin.	" 2.	Chorus of Athenians.
" 55:2.	The Lamentation.	" 3.	Chorus of Youths and Virgins.
" 55:3.	To Mr. Lemuel Gulliver.	" 4.	Solitude.
" 55:4.	Mary Gulliver.	" 5.	Dying Christian to his Soul.
" 56.	Swift's Ancestors.	P.C.	Prologue to Mr. Addison's Cato.
" 57:1.	Epigram ("Did Milton's-").	P.S.	Prologue to the Satires.
" 57:2.	Epigram ("Should D-s-").	R.L.	Rape of the Lock.
" 57:3.	Mr. J. M. S-e.	S. 1.	Bk. 2: Satire 1.
" 57:4.	Epigram ("Once in his life-").	" 2.	" 2: " 2.
" 57:5.	Epigram ("A gold watch-").	" 3.	" 1: E. 1.
" 57:6.	Ep. ("Here lies what-").	" 4.	" 1: " 6.
" 57:7.	A Question.	" 5.	" 2: " 1.
" 57:8.	Epigram ("Great G-").	" 6.	" 2: " 2.
" 57:9.	" ("Behold!-").	" 7.	Dr. Donne. Sat. 2.
" 58.	On Seeing the Ladies.	" 8.	" " " 4.
" 59.	Inscription on Grotto.	Sp.	Spring.
" 60.	Verses left by Mr. Pope.	Su.	Summer.
" 61.	To Earl of Oxford.	S.P.	Sappho to Phaon.
" 62.	Prayer of Brutus.	T.F.	Temple of Fame.
" 63.	In Evelyn's Book of Coins.	T.S.	Thebais of Statius.
" 64.	To Mr. Thomas South-ern.	U.L.	Elegy to Unfortunate Lady.
" 65.	Bishop Hough.	U.P.	Universal Prayer.
		V.P.	Vertumnus and Po-mona.
		W.	Winter.
		W.F.	Windsor Forest.
		W.B.	Wife of Bath.

L. MARY McLEAN.

## DIALECTICAL STUDIES IN WEST VIRGINIA.

In studying the language or pronunciation of any section of the country, it is necessary first of all to trace back the history of the people inhabiting it to the earliest beginnings in order to explain understandingly the dialectical peculiarities of its grammar or pronunciation. I shall, therefore, preface my remarks on the linguistic peculiarities of this region with a brief sketch of its earliest settlements and later development.

The earlier history of Western Virginia, now known as West Virginia, begins a century later than that of Eastern Virginia, or Virginia proper. In 1710 Alexander Spotswood, a Scotchman, was the deputy governor of the Colony of Virginia.

In 1716 he "gathered a part of the choice spirits of the Old Dominion and set out on an exploration of the country beyond the Blue Ridge and Alleghanies, advancing as far as the fertile fields of Kentucky."

As far as we know he was "the first white man to enter the great Valley, which was soon thereafter occupied by large numbers of Scottish and some German and English settlers."

In 1774 Virginia purchased from the Indians the right to make settlements to the Ohio, and built a fort where Pittsburg now is. In 1752 Robert Dinwiddie, then deputy governor of Virginia, began active relations with the great western country.

"He encouraged trade and explorations with this region and the Virginia traders swarmed across the mountains to traffic with the Indians and there met with the French which finally led as you remember to the attack on Fort Duquesne (now Pittsburg) and Braddock's defeat. At about this time the Ohio Company of Virginia began to take steps to settle the western region and encouragement was given both before and after the revolutionary war to settlers in this region."

In 1838 Augusta was the frontier county and then extended westward indefinitely. To the north lies Rockingham, Shenandoah and Frederick counties. Nearly all this region was settled by Germans and Swedes.



"A Swedish congregotion was here collected and the Rev. Peter Muhlenburg—son of the Rev. Mr. Muhlenburg, father of the Luthern Church in America—was sent to take charge of it."

To the south lie Rockbridge, Botetourt and Montgomery counties; Botetourt became in 1769 the western frontier. From here the emigrants pushed forward to the western region and soon settled the whole country now called West Virginia.

History tells us that the Presbyterians were first in this field and the fact that the people are of Scotch and Scotch-Irish descent would lead to the same conclusion. But it must not be forgotten that a greater part of the population of West Virginia were emigrants from Maryland and Virginia proper. A comparison of the names also will indicate in a general way the national characteristics of the inhabitants and show whether there has been an intermixture of outside elements with the original settlers. However, too great stress should not be placed on mere names as they might not always show the true nationality of the section from which their bearers came. Yet they are not to be discarded altogether, but must be taken into account in dialectical studies. They will show approximately whether the population has remained pure from the earliest times or not. On examining the names of the vestrymen of the earliest Episcopalian Churches of this region, my only source of information, I find among the settlers from Eastern Virginia such names as Ballenger, Maury, Burton, Scott, Rucker, Goodwin, Taliafero, Cabell, etc. Among the Scotch and Scotch-Irish names can be mentioned Balmaire, Quarrier, Dunlap, etc., while Bittenger, Swearingen, Muhlenburg, etc., show a sprinkling of German and Swedish names. The names of the present day afford the same testimony and show that the earliest settlers are fairly well represented by the present inhabitants. I am well aware, as above remarked, that this is not always a safe guide, but may, like tradition, sometimes mislead, still in lieu of a better one it renders tolerably efficient service.

In the earliest days of these settlements the educational advantages were naturally slight, but later the conditions for education were about the same as those described in my article on the "Pronunciation of Fredericksburg, Va.," printed in the *Publications* of the MODERN LANGUAGE ASSOCIATION OF AMERICA, vol. v, p. 188 ff. In the same article (pp. 192-195) I

have compiled two Vowel Tables, one representing the vowel sounds of the Virginia English of the seventeenth century, and the other the vowel sounds of to-day.

I will here begin with the vowel *a* as heard in *father* (SWEET's mid-back-wide). Here, as in Fredericksburg, Va., we find the clearer, lighter sound of *a* as in *calm*, *psalm*, *palm*, *half*, etc. The other sound of these words (that is, *kæm*, *sæm*, *pæm*, *hæf*, etc.; that is, SWEET's low-front-wide) is heard, though less frequently than in Fredericksburg, Va., or in Charleston, S. C. The sound of *a* in *father* (mid-back-wide) is also very common in words like *ask*, *demand*, *pass*, *trespass*, etc., though the tendency to the palatal *a* is strong. The two words *ant* and *aunt* are both generally pronounced (*ænt*, that is, low-front-wide), though the latter is often pronounced (*aant*, that is, mid-back-wide). The same remark applies to words like *gaunt*, *haunt*, *jaunt*, etc., where SWEET's low-front-wide (= *a* in *man*) is commonly heard, thus (*gæant*, *Hæant*, *Dzhæant*, etc.). Occasionally one hears the mid-back-wide (= *a* in *father*); phonetically represented (*gaant*, *Haant*, *Dzhaant*). I have never heard SWEET's low-back-narrow-round (= *aw* in *law* thus *gont*, *Hont*, *Dzhont*, etc.). Among all classes here, and especially among the uneducated, the mid-back-wide sound of *a* is retained in a large class of words where it either reflects the older pronunciation or shows the influence of the negro element. The negro is very fond of this *a*-sound, but I am in doubt whether it is natural to him or whether he may not have acquired it in early times from the whites themselves and retained it pure and uninfluenced by the change which this vowel has undergone in the progress of the language, just as the Irish have retained the older pronunciation of English. According to ELLIS, 'Early English Pronunciation' this was the usual sound of the vowel *a* in the eighteenth century. In this list we find words like *clear*, *pair*, *there*, *where*, *fair*, *learn*, *prepare*, *queer*, *bear*, *square*, *were*, *rearguard*, *search*, *swear*, etc., in all of which the mid-back-wide is heard (*klaar*, *paar*, *dhaar*, *whaar*, etc.); we seldom hear the low-front-narrow (*dhæær*, etc.) as in Charleston, S. C., but more usually the low-front-wide (= *a* in *man*). I am inclined to think that this latter sound is midway between the low-front-wide and the low-front-narrow. The negro pronunciation of *here* is (*Hj'ar*). Among the white population two pronunciations obtain: both (*j'i'r*) and (*ja'r*) are common.

Under SWEET's mid-front-wide (our *e* in *met*, either long or short) we must class one peculiarity not yet noticed elsewhere, though found in England; viz., the pronunciation of the word *make* as (*mek*), that is mid-front-wide instead of mid-front-narrow. In the seventeenth century we find the same sound in England in the words *main* (*meen*), *major* (*meedzhär*), *mayor* (*meer*), *naked* (*neeked*), *nature* (*neetär*). DRYDEN has "pains of hell" (*peenz of Hel*) and (*mee*) for *may*. GARTH has distress riming with place (*plees*). In the sixteenth century this word *make* was pronounced (*maak*), this is SWEET's mid-back-wide, as we see in SHAKESPEARE's Henry VIII, in the speech of Cardinal Woolsey to Cromwell:

Neglect him not; make use now and provide  
For thine own future safety.

which according to ELLIS, 'E. E. P.,' iii, 991, is to be pronounced

Neglekt Hīm nōt; maak yys nau and provaid  
For dhain OOun fytyyr saafti.

The Anglo-Saxon form is *macian* where this vowel has the short sound of *a* in *father*, that is SWEET's mid-back-wide. In Middle English the form is still *makien* and retains this mid-back-wide sound. But in 1766 BUCHANAN in his conjectured pronunciation of SHAKESPEARE has: "*Meed tu Hīz mīstrīs aibrau*," and KENRICK, 1773, giving the pronunciation of the same passage has: "*Meed too Hīz mīstrīs aibrau*." Both agree in the pronunciation of (*meed* for *made*, so that this mid-front-wide sound of *a* in the verb *make* must have obtained in England to some extent in the sixteenth century. BENJAMIN FRANKLIN also in his remarks on pronunciation in 1768 indicates the pronunciation of "*makes*" as (*meeks*). I am also informed that in at least two counties of England, Lancashire and Derby, the pronunciation (*meek*) is still heard.

The character *e* in the word *well* has a sound between SWEET's mid-back-wide (*father*) and low-front-wide (*man*), but inclining to the latter (*wal*), possibly SWEET's low-back-wide in the Swedish *mat*. The word *ancient* belongs also to this class as it is here often pronounced (*anshent*), SWEET's mid-back-wide again. In addition to the two pronunciations (*agen*, *agenst*) and (*ageen*, *ageenst*), we find the pronunciation (*agin*, *aginst*), though only as vulgarisms. *For nent* (*fornenst*, *pr. frnēnt*) may have led to the pronunciation of (*bījent*).

SWEET's mid-back-narrow (*but*) is very common to this region. It is what SWEET and ELLIS call the American sound of the *u* in 'but,' not the English. Here belong words like *took, look, cook, shook, book(?)*, *put* and others, all of which have nearly the sound of *u* in *but*. A sound between SWEET's mid-mixed-wide-round (ö, Fr. *homme*) and his high-mixed-wide-round (ü, Swed. *upp*) is heard in *could, would, should*; in *cool, good, school, who*, though preceded by the *i-Umschlag* (*kiud, wiud. spiud*; *kiul, skiul, Hiu*). I hardly know whether this sound is to be attributed to the Scotch element among the early settlers or not. It certainly comes very near the Scotch sound as heard in *guide* (*giud*). It is, however, possible that it developed on this soil independently of the Scotch influence. This pronunciation is also peculiar to Fredericksburg, Va., and is heard in places in the state of South Carolina. In the Upland region of the latter state, we have also a Scotch influence to some extent, so that even here it may be due to this element. I have noticed it, moreover, in other localities in the pronunciation of individual people. This sound of *u* in *but* is often heard in the pronunciation of *careless*, thus (*karles*). *Care* itself is often pronounced either (*kir*), though more often (*kear*). Here belongs also that peculiar pronunciation of *room* (*rium*) and *tomb* (*tium*) in rhyme with *perfume* (*tium, parfum*).

In studying the pronunciation of Fredericksburg, Va., I noticed two cases of the short (*i*) in the words (*hill*) and (*mill*). In West Virginia I found another example of the same sound in an individual pronunciation of the preposition *in* (*iin*). The word *ear* is often pronounced (*jiir*) or even (*jar*). *Mischief* is accented on the ultima and pronounced (*mistshiff*). The past participle of *hear* is pronounced either (*Hiin* or *Harn*; or *Hiird* or *Hard*) according to the form used. The sounds (*i*) and (*e*) are often interchangeable, as (*led*) for *lid*, (*red*) for *rid*, (*ef*) for *if*; (*gît*) for *get*, (*jît*) for *yet*, (*jistardei*) for *yesterday*, (*kîtl*) for *kettle*. To these we may add (*dzhinereshan*) for *generation*, (*sperit*) for *spirit*, (*rezeriksha*) for *resurrection*. The word *musk-melon* is here often pronounced (*maskmîljan*), which pronunciation goes back as far as 1685; for COOPER in his list of Words Like and Unlike gives *melon*, *melo*; *million*, 1,000,000 sive centum myriades, which would indicate that the two words were nearly alike in sound. In *miracle* the *i*-sound often follows the

analogy of vowels before *r* and we hear not infrequently (marɪkl).

I feel convinced that we hear the open *o*-sound (SWEET's mid-mixed-round=ö, Er. *encore*) in the word *poor* (pr. pöör), and we also hear the long *o*-sound (SWEET's mid-back-narrow-round=ō, Germ. *so*; pr. poor). The former is the same sound we often hear in the last syllable of *fellow* and *follow*, though the latter is the more common sound. The two words *born* and *borne* are both pronounced alike (börn). *Forward* is frequently pronounced (farard). The words *only* and *onhitch* (unhitch) belong here, as they are often pronounced (önly, önHitsh).

I can here repeat my remarks on the diphthongs in my article on "Pronunciation of Fredericksburg, Va.":

The sound (au, as in German Haus) is heard among a select few in *house*, *now*, etc., though the usual pronunciation is here (eu), never (əu). This latter diphthong (eu) is long (eeu) in *town*, *cow* and some other words, and short (eu) in most words: as *house*, *out*, *about*, *south*, *pound*, etc. Often (EEə) is heard instead of long (eeu), and (Eə) instead of short (eu). The diphthong (iu) is very common and the first element is often lengthened (iiu). Sometimes, however, the vanish is prolonged (iuu). Instead of (iu), (iū) is often heard, especially among the lower classes. *Fruit* may be classed here also, or the sound often comes nearer the Swedish *u* in *hus* (frUt), or (frywt). The same sound seems to be peculiar to the people from the middle and upper parts of South Carolina.

The diphthong (ai) is often changed to (oi), as in *title* (toitl). On the other hand (oi) often becomes (ai), as *boil* (bail), *joint* (dzhaint), etc., but this is a vulgarism common to all parts of the country. The word *ewe* (jiu) has frequently the pronunciation (joo), a pronunciation very common in Western New York. We also find (rai-at) for (rait).

The consonants offer a few peculiarities. The *h* is often followed by the *j*-sound in the word *here* (Hjeer); in this case the *h* frequently becomes silent, or rather a mere breathing ('jeer). *W* is exchanged for *v* in *very* (weri) and a few other words. The *r* is heard here more than in other parts of Virginia, but it is often silent when final. We occasionally hear (kjart, gjardn, etc.), but not so commonly as in Virginia proper or in Charleston, S. C. After *s*, a *t* is often added; as, *close*, *clost*. The *g* disappears in words like *length*, *strength*, etc., which are pronounced (lenth, strenth, etc.). The *t* between *s* and *l* of words like *apostle*, *epistle*, etc., is sounded.

The accent of words is often changed, either as a general rule, or by individuals. *Idea* frequently has the accent on the first syllable (aldi, or aldië). *Mischief* often transfers the accent to the last syllable (mistshilf), though this is considered a vulgarism. *Difficulty* sometimes takes the accent on the antepenult (di-fik-al-ti). *Trespasses* sometimes takes the accent on the penultimate (tres-paáa-ses). *Contrary* when it means *perverse*, *froward*, *wayward*, always has the accent on the penultimate (kontreéri). *Elizabeth* often has the accent on the ultima (IzEbéth). *Gethsemane* is often accented (Geth-se-méen).

Turning to the grammatical peculiarities we find the greatest variety in the verb. The tendency here is to form peculiar past tenses and past participles. Often one is exchanged for the other without any apparent reason. This is especially the case with the irregular verbs. The following list contains all those that I have observed :

1.—Blow	blowd	blowd
2.—Climb	climm or clomb	climm or clomb
3.—Fight	fit	fit
4.—Freeze	frozed	frozed
5.—Hear	(Hiird, Hiirn, Harn)	(Hiird) heard
6.—Heat	het	het
7.—Help	helped (holp. pr. Hop)	helped (holp)
8.—Know	knowd	knowd
9.—Ride	rid	rid
10.—See	saw (seen, see, seed)	seen (seed, saw)
11.—Take	took (taken)	taken (took)

I find also a few lexicographical peculiarities which I shall give promiscuously, as it is not possible to arrange them in any definite order. *Reverent* is used in the sense of *genuine*, *thorough*; as, a *reverent scolding*, that is a *thorough scolding*. *Satisfactual* is a vulgarism for satisfactory. *Shoot* is very common for *shot*; as, "he made a good shoot." *Arter* for *after* is common all over the land. *Bold* is used in the sense of *strong*, *vigorous*; as, a *bold spring* is one whose waters bubble up strongly. *A bunch of cattle* is the only proper expression here in the West, but I never heard it in the East, except in West Virginia. WEBSTER'S 'International' and the other dictionaries do not give this meaning for the word, though the 'Century' gives *a bunch of ducks*. May not this meaning have started in West Virginia and passed to the West? *Gradjate* and *sosation* are vulgarisms.

An amusing popular etymology is found in the name of one of the valleys on Indian Creek. It is known as the Tuckahoe valley and takes its name from the Indian tribe of that name, or it is at least an Indian name. The people living in this valley are of the lowest class and have a peculiar dialect of which I have already noticed the most prominent features. Not being able to explain the word Tuckahoe they have based the derivation on the peculiar pronunciation of the past participle of *take* (*took*, pr. tak), and *-ahoe* is then made to mean *a hoe*, "he took a hoe." To this derivation the following legend has been attached. An inhabitant of this valley once became so poor that he was at least reduced to stealing and *he took* (pr. tak) *a hoe*, that is, stole a hoe. This will compare favorably with the English corruption of the name of the ship *Hirondella* into *Iron Devil*, or *route du roi* into *Rotten Row*, or *Bellerophon* into *Bully Ruffian*, etc.

*Kittering* means *topling*, *afore* stands for *before*, *transits* means, not *transits of the planets*, but *transient guests* at a hotel. One minister, a hard-shell Baptist, or Ironsides as they call this sect there, spoke of the *texes* from which he preached his sermon. I need not add that he was from the Tuckahoe valley. *Slick* is used in the sense of *slippery*; *beegum* is used for *beehive*. The 'Century Dictionary' gives the word; it was at first the body of the gum tree hollowed out and used for bees. A larger section, hollowed out in the same way, is used for a grain receptacle and is called a *gum*. A *band of music* is called *musicioners*. In Fredericksburg, Va., I found last summer the word *burr*, meaning *gherkin* and have not yet been able to discover any explanation of it. The name may have some connection with *burr-weed*, though I doubt it. *Optionary* is an individualism for *optional*, though having the force of *capricious*. *Pert* (pr. piirt) is used in the sense of *well*, as, *I am feeling right pert to-day*.

This region is full of peculiar expressions and the careful collector would be repaid for his trouble. Like the proverbs, the quaint sayings, the peculiar expressions of a nation form an interesting chapter in its history and give a better insight into the distinguishing characteristics of a people than long years of its civil history. Often the thoughts of ages are crystallized in such expressions and the study of the intellectual growth and civilization of a nation cannot be pursued more effectively than

by collecting and classifying its apothegms. But it is not my intention to enter so deeply into the subject as I have given most of my time to the peculiarities of pronunciation and grammar. Besides, it would require years of study to collect all these expressions and put them in their proper order. I shall here select only a few of the most amusing and peculiar ones to show you what a rich field for such researches this section of the country affords.

*A right smart little bit* is extremely common and *right smart seemingly* is a slight variation of the same. *I had laid out to go to the Dunkards to-night* is a not infrequent expression; of the same signification are *to go to do* and *to aim to do*. *Let on* is common in nearly the whole country; and so is *to get shet* (*shut*) *of*. *I feel like she did not do it* means *I think she did not do it* and is often heard among all classes of people. Some of the more amusing ones are: *I feel rather dauncy*, meaning *I feel rather poorly*. Again we have a popular derivation for *dauncy* which is rather more expressive than elegant. I have been told soberly by different ones that it is a contraction of *damn sick*. The dictionaries give no information on the subject. As an explanation of this word I would suggest, though with great hesitation, the French word *dancetté*, or the more common form *danché* (*denché*), from which we have in English the two words *dancette* and *dancy*. The great trouble is with the meaning. Both words are terms of heraldry, descriptive of escutcheons having the edge or outline broken into large and wide zigzags. The real meaning of the word is 'indented,' and it probably stands for *denté*. Possibly the idea of being broken or notched like the teeth of a saw may have been applied figuratively to physical nature and would certainly have as much sense as the *broke bone* fever so common in malarial districts and so dreaded. The most amusing expressions, however, were those heard in an Ironside sermon. But it would be impossible to reproduce them, as they would lose their flavor if not delivered by the minister in person.

Often these expressions are of a grammatical nature and deserve a careful study. Here are several of that character: *would you rather have this as that?* though I have heard *as* used for *that* after the conjunction *than* in various parts of the country. A good old construction is retained in the following:



*with the blood a-runnin' down his side.* This corresponds to *he lay a-dying*, so often found in the grammars as a specimen of the gerund or participle used as a noun after the preposition *a* (contracted from *an*, now *on*). Another (Bible) construction is retained in this: *they looked for to see him die every day.* *For to* instead of *to* is now obsolete. The double comparative is not infrequent here. I noted *more pleasanter* on several occasions. In expressions of the weather I find the following in my note-book: *to fair off*, meaning *to clear off*; *to have a cloud*, meaning *to have a shower*.

SYLVESTER PRIMER.

COLORADO COLLEGE.

#### X.—OTHER DIALECTAL FORMS IN TENNESSEE.<sup>1</sup>

The subject of this paper as announced some time ago in the programme of this convention, is not exactly the one which it should bear. In a former paper, published in the *Modern Language Notes*, I tried to trace back a number of our peculiar words and speech usages to an earlier period of the language, using SHAKESPEARE as a basis. In the present paper this method of procedure has been attempted only incidentally. In other words, I invite your attention to a study of a few of the peculiarities of the language as found in Tennessee, regardless of their origin and history. It is not to be supposed, however, that the forms pointed out are limited to one particular state or to a small territory. On the other hand, most of them are found throughout the larger portion of the South, and many of them are common over the whole country. Nothing like a complete survey of the field, or a strict classification of the material gathered, has been attempted, and many of the words treated have been discussed by others. A few cases of bad pronunciation have been noticed, rather as an index of characteristic custom than as showing anything new.

We very frequently hear *stomp* for *stamp*. WEBSTER cites an example from ROBERT BROWNING. Similarly we have *tromp* for *tramp*. We also hear the change from *a* to *o*; as, *drap* for *drop*.

In the word *candidate* the first *d* is often silent, and the word is pronounced *can'idate*. So *l* is omitted in *help* and *self* and we have *he'p* and *se'f*. *S'rink* is used for *shrink*, and *th'ough* for *through*. *Fift* for *fifth* is heard; also *sixt* for *sixth*, *sebun* (compare Gothic) for *seven*, *'leben* for *eleven*, *fo'teen* for *fourteen*.

The vowel *u* is inserted before *m* in words like *elm*, *rheumatism*, and *logarithm*. Consonants are sometimes inserted in a word, or added to the end. This is especially true of *d* and *t*. In such expressions as *and old man*, the added element in *and* may indicate simply a confounding of the particle and the con-

<sup>1</sup> See *Modern Language Notes*, Vol. iv, p. 410, or *American Notes and Queries*, Vol. iv, pp. 16 and 64.

junction, and in *drowneded*, *stallded*, *attackted*, etc., there may be an error as to what is the present tense of the verb. Confusion of words may also account for *gold mind*, instead of *gold mine*. Such addition of the dental occurs in a number of cases, especially with small words. SHAKESPEARE frequently writes *vild* for *vile*, and *vildly* or *vildely* for *vilely*; as, in "Merchant of Venice," Act i, Scene 2: "Very vildely in the morning when hee is sober, and most vildely in the afternoon when hee is drunke." In *oncel*, *twicet*, *acrost*, *dost*, and *clost*, we have a final *t* added. We also say *all of a suddent*, *wisht* for the present tense of *wish*, *skift* for *skiff*, and *take holl of* for *take hold of*, etc.

The old form *wrastle* is still very common and is heard in everyday language much more frequently than *wrestle*. In CHAUCER we have it a number of times; for example, in "Sir Thopas," line 1930:

"Of wrastling was ther noon his peer."

So *trustle* is the usual pronunciation of *treistle*, and *d'ruther* for *had rather* is a common contraction and mispronunciation.

We hear *whut* for *what*, *fur* for *for* and *far*, *frum* for *from*, *whur* for *where*; also *air* for *are*, *tō* for *to(o)*, *led* for *lid*, and *drugs* for *dregs*. *Chist* is heard for *chest*. Compare "Ralph Roister Doister," Act iv, Scene 7:

"As safe as if it were fast locked up in a chist."

On the other hand, *e* is used for *i*; *tell* for *till* (until).

Every one in this part of our country has heard *shore* for *sure*. It is very often used as an adverb; as, "I shore made that ole mule tote." Some of the most ludicrous mistakes are those made by uneducated people when trying to "talk proper." I once heard an ignorant young fellow entertain a fireside company with: "Getherin' up shells from the sea-sure." Negroes *bile* their *'taters* and if their *'lasses* get *overhē(a)t* it is on the *pint* of *spiling*. They also say *intrust*; as, 6% *intrust*, putting considerable stress of voice on each syllable. I do not know that this pronunciation is heard except in money transactions.

The word *sōōt* (or *sōōt*) is almost universally called *sūt*.

*Ashy* is used as a synonym for *angry*. The evolution is readily inferred. SHAKESPEARE uses the word, in the sense of *pale*, in connection with the word *anger*, "Venus and Adonis":

"Still is he sullen, still he low'rs and frets,"  
Twixt crimson shame and anger, ashy pale."

From being one of the signs of anger, this word comes at present to be used for anger itself.

If a stranger without baggage goes to one of our hotels, he must *whack up* in advance. When called on for the *stuff*, he must *shell out* and *ante up*, or else he may have to *hike out*. On the electric cars he must not *monkey* with the trolley. If his clothes are *tacky* and he appears to be from the backwoods, he is called a *country-jake*, and is said to look *jakey*.

In playing marbles, one boy *tailers* (*tailors*) another when he wins seven games before the other wins any. He cries *slippance*! when his marble slips from his thumb, and this entitles him to another *go*. A number of other words used in this game have been pointed out by Prof. J. P. FRUIT, of Kentucky, in Part i, of *Dialect Notes*. Of them I used to hear in West Tennessee *knock*, *plug*, *plump*, *middler*, *law*, *shoot*, *dubs*, *man*, *fat*, *vents* and *fudge*.

We sleep under a *counterpin* instead of a *counterpane*, and call it a *coverled* until we learn that we ought to say *lid* instead of *led*; then we call it a *coverlid*. Finally some of us learn to call it a *coverlet*. Very ignorant people say *civer* (*kiver*).

We have the two expressions, *go kitin'* and *go gilpin'*, both of which mean about the same thing. The first presumably means 'to go like a kite,' that is, 'to go rapidly.' Under the word *kite*, BARTLETT in his 'Dictionary of Americanisms,' refers to *skite*, where he says "To *skite about* is to go running about." I have never heard *skite* used, and do not remember ever to have heard *kite* in any other form than that in the phrase, *go kiting*. To *go gilpin* is a common expression which I take to be derived from the story of "John Gilpin's Ride." I do not find the expression in any of the lists of characteristic expressions, or dictionaries of popular phrases.

*Cranksided* means twisted or careened to one side; and *catawampous* means something near the same thing, although the latter seems to have the idea of the diagonal prominent in it; for instance, we might call a rhombus a *catawampous* square. BARTLETT does not give the adjective, but gives the adverb *catawampously*, which he says means 'fiercely' or 'eagerly.' This sense is certainly very different from that in which I have heard the word used.

The word *careen*, mentioned above, is usually called *c'reen*, and not every one that uses it, even though he be of fair education, knows what the real word is.

*Blue-john* is a thin blue milk that has been skimmed, that is, "sour sweet-milk."

THACKERAY in his lecture on STEELE speaks in a quotation, of brandy as being *good for the wholesomes*. I have heard this phrase a number of times, or rather the singular instead of the plural, *good for the wholesome*, but I find upon inquiry that it is not so common as most of the other words given in this paper. "Seem like I done tole you dat Brer Rabbit done gone en tuck mo' dram dan w'at 'uz good fer he wholesome."<sup>2</sup>

To *rue back* is to *back out*, and is used in such examples as, "he cheated me and I want to rue back."

*Chug* (*choog*) is the verb used to denote the act of casting anything into the water when especial attention is directed toward the noise which it makes in coming in contact with the surface of the water. We also *chug* a man in the short ribs with the fist. I think I have heard both *chug* and *chug*.

*Could* is frequently used as an infinitive, as "I can't play the fiddle now, but I used to could." *Would* is used in the same way, though probably less frequently. "He used to wouldn't dance." It is probable that *used to* is so common a phrase that it becomes, in the popular mind, equal to an adverb with the force of *formerly*; "he formerly would not dance."

To *lay off* to do a thing, means to intend to do it, and is used in the same sense as *lay out* in the first definition given by BARTLETT.

*Lay-out*, a noun, seems to mean *crowd* in such expressions as, "he is big enough to whip the whole *lay-out*," that is, to whip the whole *shebang*, or whole number of them.

The dictionaries give *track* for an area of land, quoting from THOMAS FULLER, but mark the word as obsolete. In this part of the country, however, it is the common term, being perhaps simply a mispronunciation for *tract*.

*Shock* is the usual word for a conical pile of hay. This term applies very properly to grain which is first bound into sheaves; but, so far as I can find out, *cock* is the proper word to use in connection with hay.

Every one speaks of a *stand* of corn or a *stand* of grass, meaning that it is thick enough on the ground. I do not know that this is incorrect, but I have not succeeded in finding any

<sup>2</sup> 'Nights with Uncle Remus,' p. 66.

examples of the word in this sense. I would ask information on this point from some one who is interested in the subject.

BARTLETT calls attention to the addition of *s* in the adverbs, *somewheres*, *nowheres*, etc. The first of these words is usually heard as *sume'r's*, especially in the phrase *some'r's else*.

Metathesis of *r* in such words as *purty* for *pretty*, and *paturge* for *partridge*, is common.

The word *hickory* is pronounced *hick'ry*, and in connection with *nut* it forms *hicker-nut*—sometimes pronounced almost as one syllable, *hick-nut*.

*Obliged* in the mouths of old people frequently becomes *obleeged*, and in POPE's satire on ADDISON, the word rhymes with *besieged*.

Such vulgar words as *fit*, *cotch*, and *folch*, as the past tense of *fight*, *catch*, and *fetch*, are used only by the ignorant classes. *Drug* from *drag* and *clumb* from *climb* are more common. *Ask* (to say nothing of *axe*) is sometimes pronounced as if written *ast*. *Plague* is generally given with the short *e*-sound, *pleg*.

*Ear* is called *year*, but *yeast* is called *east*. *Article* is accented on the second syllable, and *yesterday* becomes *yistidy*. *Rosin* is *rosum* or *rawsum*. *Roas'nears* is for *roasting ears*, green corn.

*All* has a peculiar usage in examples like the following: "That's all the high (or higher) he can jump," "all the far you can throw." *Bust* is the regular word at Vanderbilt for failure, and is used as a noun or as a verb (both transitive and intransitive). *Jower* is a word in common use for a quarrel in which noise plays the principal part. "I got into a jower with him." *Stool* is an old-fashioned word for invitation; as, a stool to a party or wedding. Here is an example from J. C. HARRIS: "When I ast 'im out with us that night, he went like a man that had a stool to a quiltin'-bee." A *stob* is a stake driven in the ground, or a tall stump of a tree. "Do you see that *peckerwood* on that old *stob* over yonder?"

CALVIN S. BROWN, JR.



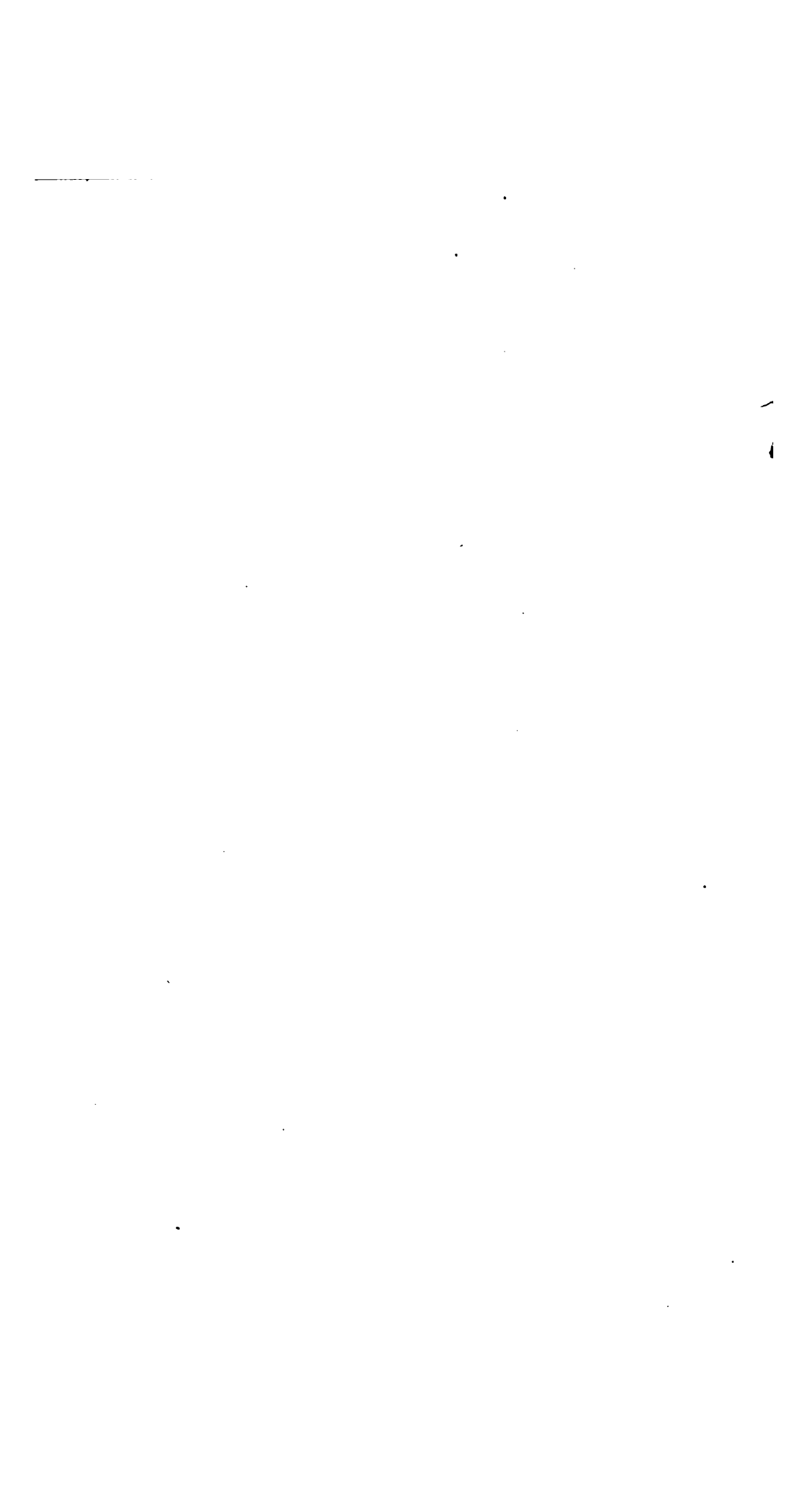
THE  
MODERN LANGUAGE ASSOCIATION  
OF AMERICA.

Proceedings at Nashville, Dec. 29, 30, 31,  
1890.

EDITED BY  
A. MARSHALL ELLIOTT  
Secretary of the Association

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1891.





PROCEEDINGS  
OF THE  
Modern Language Association of America

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The Eighth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA was held in the Chapel of Vanderbilt University, Nashville, Tenn., December 29, 30 and 31, 1890. On Monday evening, Dec. 29, the **First Session** was called to order by the Vice-President, Prof. ALCÉE FORTIER, of Tulane University, La., who said :—

The members of the MODERN LANGUAGE ASSOCIATION will now come to order and enter upon the proceedings of its Eighth Annual Convention. I have the honor of introducing to you Dr. LONDON C. GARLAND, Chancellor of Vanderbilt University, who will give us an address of welcome.

President FORTIER, in response to Dr. GARLAND's remarks said :—

In the name of the Association, I desire to thank Dr. GARLAND for his interesting address, and for the kind greeting which he has extended to us. We have no doubt that in this hospitable southern city we shall be cordially received, and that our short stay here will be both pleasant and profitable. It is a matter of regret to every member of the Association that our honored President, and First Vice-President are unable to be with us this evening. In their absence, the duties of presiding officer devolve upon me. I am certain that they will be very easy to perform, for I know that we are all earnest in our work and that our efforts tend to the same end—the elevation of modern languages in the curriculum of every school and college in this country to the rank to which they are entitled. I believe that our Association has been a most important factor in the great progress made in the last few years in the teaching of the modern languages in America. Let us be encouraged to continue our work with still greater energy and perseverance, and I have no doubt that our efforts will be crowned with still better success. I

hear that Prof. W. R. GARRETT, President of the National Educational Association is with us, and we should be glad to hear a few words from him.

Professor GARRETT said:—

Mr. President :—I did not expect to be called upon to address your Association, and have no thoughts arranged to present to you ; yet, as a citizen of Nashville, and as a teacher, I cannot refrain from expressing to you the great pleasure which it gives our people to welcome you to our midst. The Chancellor of Vanderbilt University has left but little to be said in expressing the cordial sentiments of our educators and our people.

I am glad he alluded to the important educational meetings which have been held in Nashville during the past two years, beginning with the meeting of the National Educational Association. These meetings have all given instruction and pleasure to our educators and our citizens, and have led us to look forward to such meetings with lively anticipations.

I am especially called on to express to you the sentiments of the National Educational Association. I need not say our sentiments are fraternal. The National Educational Association has a great mission to perform. It is the great medium for assimilating and formulating the educational sentiment of this continent. I believe it is the largest and best organized body in the world for conducting summer excursions. Beginning in the Northeast, on the Atlantic coast, its excursions have crossed the Continent to San Francisco on the Pacific, have extended all along the Northern border, and have reached Atlanta and Nashville to the South. The next meeting, which is the first International meeting, will be held at Toronto, Canada. I have alluded to this excursion feature, not for the purpose of enlarging on the great benefit which accrues to education by affording to those who conduct it that widening of the mental vision which comes from travel and acquaintance with the world. Such an Association makes educators from all parts of the Union feel, in the eloquent words which Chancellor GARLAND has just uttered, "that we are brothers from one end of this land to the other." If there be a body of men who should love the whole country, it is a body which has found a welcome in every portion of the United States.

The members of the National Educational Association have warm hearts for their brethren. We perform a general work, while such Associations as yours work in special lines. In the ten departments of the National Association much valuable special work is done, but we cannot reach the special work of all departments of education. We look with fraternal interest on such work as yours.

Although I can do but little to aid you in the technical work of your meeting, yet I sympathize heartily with your efforts to extend the sphere and to improve the methods of modern language training, and I wish you much success in your labors.

Chancellor GARLAND has told you what progress has been made in the teaching of modern languages in the universities and schools of Nashville. In addition to the general good which your meeting will accomplish, your visit will confer a local benefit upon the "Athens of the South" by the stimulus it will give to the teaching of modern languages. We are, also, gainers in the opportunity it affords us to meet in social intercourse so many distinguished educators from all parts of the country.

Professor FORTIER said:—

We are greatly indebted to Professor GARRETT for his suggestive and cordial remarks and would now like to hear from our Secretary, Prof. A. M. ELLIOTT of the Johns Hopkins University.

Professor ELLIOTT said:—

Mr. President and members of the MODERN LANGUAGE ASSOCIATION: I cannot tell you with what feelings of rejoicing I have come here for the first meeting of the MODERN LANGUAGE ASSOCIATION in the South. The cordial welcome which has been extended us by the Chancellor of this University calls to my mind feelings that I entertained this morning on arriving at your station. I left Baltimore on Saturday in a snow storm. We had snow and ice and sleet and nothing but snow and ice and sleet for the whole journey, until we got this side Louisville. On arriving at your station, this beautiful morning, which to us in the North or in the middle states and in Baltimore would seem a May morning, I was almost made to feel as though I had come into a sort of antechamber of *il Paradiso*, as DANTE might have called it. I have both general and special reasons for desiring to come to Nashville for this meeting of the MODERN LANGUAGE ASSOCIATION. The cause which we represent this evening is one that is dear to the hearts of many of us in this country, and the idea of united effort in the support of it was suggested not that we might oppose anything, but that we might develop an important factor of our literary culture which would otherwise have remained but imperfectly developed; that we might be led to a better appreciation of the literature, of the thoughts and feelings of our own race and people, of the peoples who live in our own time with all our complex modern civilization.

In looking back at the history of Tennessee, I remember that your state was formerly a part of North Carolina, or at least that the early inhabitants of your state came from there. I am a North Carolinian by birth and, therefore, recalling something of the early history of your state, I esteem it a great pleasure from this general point of view to attend a meeting within the limits of your Commonwealth.

While at dinner last Sunday, I told a gentleman from East Tennessee that I was intending to go in a few days to Nashville. He said:—

"I congratulate you; you are going to one of the richest countries on the face of the globe—one of the richest in mineral wealth and material resources, in coal and iron, which are the two great sources of our wealth to-day."

I happened to meet recently on the street another friend whom I told that I was going soon to your city. He exclaimed:—"I am delighted to hear it, you are going to the land of chivalry, the home of bluegrass and 'Iroquois,'"—and I assure you that it was a great pleasure to me last evening in the train to be informed by a gentleman, native of Lexington, Ky., as to the "lay of the land" through which I was passing, of which I had heard so much but had known, personally, nothing. These are general considerations that have made me desire to come to the South, but in addition to these there are special and personal reasons which have influenced me. I was told this afternoon by one of the professors of this institution that when he came here a few years ago, modern languages were represented by one professor and that now they are taught by five. This fact is a source of rejoicing to me. A source of further rejoicing is that, standing beside this seat of learning, in the work which it has undertaken in modern languages, is the institution which I represent here this evening and which was opened only a year, I think, after the inauguration-ceremonies of Vanderbilt University—Johns Hopkins University at Baltimore.

Two years ago we held a meeting in Cincinnati which was attended by a gentleman whom, above all others, I desired to meet and whose hand I desired to grasp. He was one who used to tread these places, whose voice used to be heard in this Hall. I shall never forget the expressions of great interest and sympathy, the constant encouragement that, through him, came to me in the beginning of our reform work, from Vanderbilt University. I shall never forget my meeting in Cincinnati with this noble character who, from the outset, urged on the movement for better things and did all in his power by writing, and in every other possible way, to help forward the cause of reform in the modern languages. I shall ever remember his stirring address, his earnest appeal, his searching criticism of our secondary education before that convention in Cincinnati. I refer of course to the lamented CASIMIR ZDANOWICZ, one of the most self-sacrificing, one of the noblest men that I have ever known.

I have also in my mind the remembrance of another gentleman, formerly of Vanderbilt University, who also was no less earnest and who is still no less jealous of our interests, and zealous in pushing forward the good work which we have come here to discuss, in elevating scholarship, in urging constancy, in pleading patience—a man whose name is a household word with you and who was among the first to lay the foundation of modern language work here in your institution. I refer, as you understand, to Professor EDW. S. JOYNES, now one of our members from the University of South Carolina, whose example has been a shining light through the whole of the incipient period of

our work, who has ever been faithful in attendance on our annual conventions, and whose voice on all occasions has been heard for the high position which the modern languages should hold in our nineteenth century civilization.

These, ladies and gentlemen, are personal considerations which led me to desire to visit your city. I feel that it is a special privilege to be among you and, judging from the hearty welcome that has already been extended to us, I feel sure that many of us will return north with tenderest memories of the hospitality and good fellowship found in this Eldorado, this "Land of the Sun."

President FORTIER said:—

Prof. ELLIOTT alluded to the snow and ice. There is a gentleman here who knows something about the snow and ice of the Bay State and we would be glad to hear from Prof. A. N. VAN DAELL, of the Mass. Institute of Technology.

Professor VAN DAELL said:—

I don't know that I have any special right to be called on to represent Massachusetts or its snow and ice. I have been a kind of rolling stone and alas! have not gathered much moss. I began my educational career in the South. Prof. ELLIOTT called this the anti-chamber to paradise. I am tempted to give it a better name. I spent the first year of my married life in Kentucky and am strongly tempted to call it paradise itself.

I have been connected with Mass. institutions only for a small number of years. I belonged at first to the public schools in the city of Boston and perhaps it may interest you to hear something about the study of modern languages there. The city of Boston has eight high schools, of which six are practically used for co-education. In the two Latin Schools and the two central English schools, those for boys and girls are separate. Each one of those central High Schools contains about a thousand pupils. The main object of the two Latin Schools, is the preparation of candidates for college and university. During the time I was Director of modern languages in these institutions, there were in these High Schools of Boston twenty-five hundred pupils studying French and German, under the instruction of thirty-four assistant teachers, having at their head a Director of modern languages. The present incumbent, Prof. CHARLES H. GRANDGENT, is not here this evening, but I hope he will be with us tomorrow. A course of four years is provided in every one of these schools, the children taking either French or German. I must say, perhaps to my heart's content, that about two thousand were studying French and only five hundred German, and even to maintain that rate of five hundred I had to use my official authority (Laughter). I have now for two years been connected with the Mass. Institute of Technology. There, the study of modern languages is not cultivated for its own

sake, except in a more limited course. Our main object is to teach simply the fluent reading of French and German; and generally our pupils are able, after a short course of two years, to read fluently and easily whatever books are necessary in the languages for their specialties. We have a more advanced course for both French and German which is practically a four years course and which treats the languages more thoroughly. We have also courses in Spanish and Italian, but I am sorry to say that the Spanish courses are not valued as they ought to be. It is hard to find pupils for the courses in Spanish and Italian,—this circumstance is to be wondered at and I think to be regretted. I hope that the young men will soon understand that there is a great interest at stake here and that the study of Spanish will be developed in the Institute of Technology, where we have about a thousand pupils and a faculty of nearly one hundred, including some sixty instructors, and more than thirty professors, associate and assistant professors.

I don't know that I have anything more to say, except to express my joy in seeing once more this pleasant southern country which for me has many of most delightful recollections. (Laughter and applause).

President FORTIER said:—

I have often been told that Boston is the Paris of America. We in Louisiana apply that term to New Orleans, but after the statement of Prof. VAN DAELL, I will admit that Boston has some claims to be considered the Paris of America. The mention of Massachusetts recalls the name of DANIEL WEBSTER. Immediately the name of CALHOUN occurs to us. I think there is a professor here from the state of CALHOUN, and we should like to have a few remarks from Prof. F. C. WOODWARD of the University of South Carolina.

Professor F. C. WOODWARD made the following remarks:—

I am exceedingly glad to be here. I have longed to come to this institution of which I have heard a great deal. I wanted to see its plant, its men, its apparatus. I wanted to see this University which, I might say, was the first bridge hung across the bloody war chasm between the two sections of our country. I wanted to see what seems to me about to be the leading institution, certainly one of the leading institutions, of the South—an institution made possible by the patriotic munificence of its founder, made eminently successful by the admirable work of admirable men, guided by the able hand of its first president of the Board of Trustees: an institution which I do not overrate, I think, when I say that its forward march will set the time and the step of higher education in the South. There are other considerations which have led me to desire to attend the meeting of the Association.

HORACE says—and if I do not get the Latin right Prof. KIRKLAND

will please put me right—*Dulce est desipere in loco*, which being freely translated means, that it is a pleasant thing to enjoy one's self in season. I consider that the social features of this Association are very profitable. The touch of the hand and the social communion help me more than the learned papers and the discussions that accompany them. If education is two thirds of life, the personal element is two thirds in teaching, and if it is good for the boy, it is better for the teacher to touch hands and brains as we are permitted here to do. From this meeting I shall endeavor to get more perfect realization of old ideas and some inoculation of new ideas to carry back to the land of CALHOUN. If I may speak for the state of South Carolina, I may say to Vanderbilt and the MODERN LANGUAGE ASSOCIATION that as far as in us lies we are striving to keep our part of the educational line dressed.

The Association then adjourned to meet at 9.30 A. M. on the following day.

The **Second Session** was called to order at 9.30, A. M., Dec. 30, by Acting President ALCÉE FORTIER.

Prof. A. MARSHALL ELLIOTT, Secretary of the Association, submitted his report which was adopted. The report was as follows:

The Seventh Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA was held in Sever Hall, Harvard University, on December 26, 27 and 28, 1889.

At the **first session** (Dec. 26) President CHARLES W. ELIOT, of Harvard University, gave an address of welcome which was followed with an address by JAMES RUSSELL LOWELL, President of the Association. After this, the members of the Association attended a reception at the house of Pres. ELIOT, on the University campus.

At the opening of the **second session** on Dec. 27, a brief report of the proceedings at the Cincinnati Convention was presented by the Secretary, and this was followed by a succinct statement of the accounts of the Association by the Treasurer, Dr. HENRY ALFRED TODD (Johns Hopkins Univ.). Committees were then appointed as follows:

1. To suggest names of officers for the ensuing year. Prof. EDW. S. JOYNES, Univ. of South Carolina, Chairman.
2. On place on meeting in 1890. Prof. H. C. G. BRANDT, Chairman.
3. To audit the Treasurer's Report. Prof. EDW. S. SHELDON, Chairman.
4. To offer Resolutions commemorative of the death of Prof. CASIMIR ZDANOWICZ. Prof. SYLVESTER PRIMER, Chairman.

After a few remarks by the Secretary on the *Publications* and membership of the Association, the Convention proceeded to the reading of papers which were presented at various sessions, as follows:

1. The Relation of Shakespeare to 'The Taming of the Shrew.'

Professor A. H. TOLMAN, *Ripon College, Wisconsin*.



2. A Forerunner of Bunyan in the Twelfth Century.  
Professor KUNO FRANCKE, *Harvard University, Mass.*
3. Of the Use of the Negation by Chaucer, with particular Reference to *ne* (*non*).  
Professor CHARLES W. KENT, *University of Tenn., Knoxville.*
4. William Thornton, a Phonetic Pioneer.  
Professor C. B. WRIGHT, *Middlebury College, Vermont.*
5. Scandinavian Lexicography.  
Dr. DANIEL KILHAM DODGE, *Columbia College, N. Y.*
6. Pronunciation of Fredericksburg, Virginia.  
Dr. SYLVESTER PRIMER, *Providence, R. I.*
7. The Saga of Walter of Aquitaine.  
Dr. M. D. LEARNED, *Johns Hopkins University, Md.*
8. Russian Animal Folk-Lore compared with the Mediæval Animal Epics of the West.  
Professor ADOLPH GERBER, *Earlham College, Ind.*
9. Address by Professor A. MELVILLE BELL, President of the Phonetic Section.
10. Vowel Measurements.  
Professor CHARLES H. GRANDGENT, *Boston, Mass.*
11. Influence of the Weakness of Accent-stress on Phonetic Change in French.  
Dr. PHILIPPE B. MARCOU, *Univ. of Michigan, Ann Arbor.*
12. Dialect Peculiarities in the Development of *l mouillé* in Old French.  
Professor JOHN E. MATZKE, *Bowdoin College, Maine.*
13. Reading in Modern Language Study.  
Professor EDW. S. JOYNES, *Univ. of South Carolina, Columbia.*
14. Requirements in German and French for Admission to College.—  
A Discussion.  
Professor CHARLES E. FAY, *Tufts College, Mass.*

*Paper presented for Publication :*

- A Tyrolese Passion-play of the Middle Ages.  
Professor H. SCHMIDT-WARTENBERG, *Univ. of Deseret, Utah.*

The Secretary then made the following remarks:—

The membership of the Association for 1890 was about three hundred; there have been three regular issues of the *Publications* of the Association, together with one supplement, covering three hundred and fifty pages; the *Proceedings* amounting also to about one hundred pages have been published; thus making, in all, of published matter nearly four hundred and fifty pages. The fourth and last issue of the *Publications* for this year (1890) will cover one hundred and nine pages.

At the conclusion of the report President FORTIER said:—

The report is certainly most gratifying and encouraging, not only in its statement of the number of pages which have been printed, but in its indication of the great progress which has been made by the Society in its publications.

Dr. HENRY A. TODD, Treasurer, submitted his report for the preceding year which was as follows:

TREASURER'S ACCOUNT.

Cash on hand January 1, 1890.....	\$ 68.92
Receipts for 1890.....	643.74
	<hr/>
Total.....	712.66
Expenditures.....	641.77
	<hr/>
Balance on hand January 1, 1891.....	\$ 70.89

The report was received.

The President then announced the following committees:—

1. On the nomination of officers: Profs. WM. M. BASKERVILL (Vanderbilt), SCHMIDT-WARTENBERG (Univ. of South Dakota), E. S. SHELDON (Harvard), H. A. TODD (Johns Hopkins), JOSEPH A. FONTAINE (Univ. of Miss.), J. D. BRUCE (Centre College), F. R. BUTLER (Woman's College, Balto.);
2. To examine Treasurer's report: Profs. JOHN P. FRUIT (Bethel College), WALLER DEERING (Vanderbilt);
3. To propose place for holding Convention of 1891: Profs. CHARLES H. GRANDGENT (Boston), R. SHARP (Tulane), ADOLPH GERBER (Earlham College);
4. To present resolutions on the deaths of Professors JOHN G. R. McELROY and C. K. NELSON: Profs. EDW. S. JOYNES (Univ. of S. Carolina), HUGO A. RENNERT (Univ. of Penn.) and CLARENCE C. FREEMAN (S. W. University, Tenn.).

Professor JNO. PHELPS FRUIT (Bethel College) moved that the reading of papers be restricted to thirty minutes, and that the opening discussions be limited to ten minutes and subsequent discussions to five minutes each. The motion was carried.

Reading of papers was then taken up and in the absence of Prest. HENRY E. SHEPHERD (College of Charleston), a paper prepared by him on

I. *Some Phases of Tennyson's In "Memoriam"*\*

was read by Prof. FRUIT, who afterwards opened the discussion as follows:—

So sure am I that TENNYSON's art instincts are perfect and that he does everywhere and at all times the fitting thing, that I am ready to take up cudgels against any one who says his art is rough and unnatural. I agree with the paper in saying this is the supreme achieve-

\*For the published papers, see the *Publications* of the MODERN LANGUAGE ASSOCIATION for 1891.

ment in elegiac verse. It is TENNYSON's supreme achievement. As an elegiac poem it is the greatest of its kind. It is so great in my estimation that there is not another to rank next to it, and when I hear an objection to "In Memoriam" as a work of art I must say something.

There is an objection urged by a writer eminent in literary criticism which says, that it is cold and monotonous, too prettily arranged, that TENNYSON goes into mourning like a correct gentleman, with brand new gloves; he wipes the tears from his eyes with a cambric handkerchief and goes through the whole religious service which ends the ceremony, as a respectful and well-trained layman. Such a critic to my mind mistakes moaning for mourning. He considers the blubbering, spluttering, sniffing, noisy grief, the standard mourning. That is moaning and is too often superficial and not enduring. TENNYSON has taught us to mourn; he is the model mourner; he is the most musical of mourners; the true grief that causes man to mourn reaches down into the heart; it is not on the surface. True mourning is reflective, self reflective.

Here is TENNYSON grieving for HALLAM. The two grew together, twain, as two tall oaks that send their roots, intertwined and interlaced into the same bountiful mother earth and their heads into the same high heaven. The one is plucked up by the roots; how does his fellow suffer? HALLAM represented to TENNYSON all that was great and good and most promising in human nature. More than that, HALLAM represented to TENNYSON the whole of what he expected or hoped to become, or all that any man could hope to be, and when HALLAM was taken away, his life, his most congenial man-soul, was taken away and he must grieve: he had a sorrow that was too deep for tears. He withdrew into the wide and desolate chambers of his own heart and there alone grieved. He soliloquised. That is what makes the verse of "In Memoriam" so fitting. It is hymnal alone; he poured out the grief he felt for the one departed. It was a hymn; it was reflective.

When the charge of monotony is brought against the "In Memoriam" the answer is: He was alone in his own heart, grieving for his friend. Should he not be in some sort monotonous? But what is called monotony and what such critics call monotony is not that, but the most fitting thing of the whole poem.

"In Memoriam" is full of the wisest reflections upon life and death and immortality. That is natural, for true grief, true mourning, is reflective. How much had been taken out of TENNYSON's life when HALLAM was taken away? When the shadow feared by man broke that fair companionship and bore away his friend where he could not see nor follow, how natural for him to look back to whence he came and on to where the pathway leads. As SHAKESPEARE represents the philosophy of all the ages so TENNYSON in "In Memoriam" represents the philosophy of our modern times.

HALLAM was more personally to TENNYSON than KING to MILTON. MILTON would have forgotten KING in his yearning to attain to something like prophetic strain. The paper says KING was only a pretext to put upon poetic canvas the critical issues prevailing in England at that time. That is true. If the language of TENNYSON's "In Memoriam" is so fitting to depict grief, his is not the same that MILTON feels for KING, MILTON's being a pretext. It was that "divinest melancholy" that touches MILTON and makes him feel he must sing and give this triumphant note of the Puritan spirit, but TENNYSON, while he did not intend it so distinctly and definitely as MILTON did in "Lycidas," did portray the times, because ARTHUR HALLAM represented to him the times.

Mr. HUGO ALBERT RENNERT (Univ. of Pennsylvania) then followed with a paper on

## *2. Spanish Pastoral Romances.*

Discussion on this paper was opened by Dr. H. A. TODD (Johns Hopkins University), who made the following remarks:

In rising to say a few words upon this paper, it was just upon my lips to express regret that I was not more fully versed in the subject of which it treats; and while I am gratified at your compliment [the President, in calling on Dr. TODD to open the discussion, had spoken of his competence to deal with the topics under consideration], I must most decidedly suggest the limitations of my own knowledge of the subject in the remarks which I am about to make. It seems to me that this is a subject which appeals to Americans and American scholars in a special manner. Not only have our relations with Spain and with the thought of Spain been marked in the past, and not only is the American continent very greatly interested in the introduction of Spanish thought and Spanish life into our history, but it also remains true that the first work of great importance and originality which emanated from a professorship of modern languages in this country was upon the subject of Spanish literature. I refer of course to the monumental work of GEORGE TICKNOR. At our last meeting at Cambridge, Pres. ELIOT called attention to the fact, and with justice, that no other such American professorship has been founded as the professorship which was first held by TICKNOR, and in which he was succeeded by LONGFELLOW and is still represented by LOWELL; and it is remarkable that the 'History of Spanish Literature' which TICKNOR produced as the fruit of his tenure of that professorship, still remains after many years the authority upon this subject. It has been translated into Spanish and is the authority in Spain. It has been translated into German, and by the best German scholars is still recognized as a standard work. Something has been

done in the history of Spanish literature, since the appearance of TICKNOR's work, but the amount has been small; and it is on account of this fact that I recognize with pleasure that the attention of the Association is turning in this direction, and that besides the present paper (of the contents of which we have had scarcely an intimation, but which will be published in full) we have on the programme another paper, treating of Spanish literature in the seventeenth century.

I have said that something has been done since the time of TICKNOR, and yet little comparatively has been accomplished, especially in the field of Spanish literature represented by the present paper. This is due to various causes. It would not be proper for me to attempt to discuss here the decline of Spanish literature in Spain. A few years ago I was myself a student in Spain. I went there knowing that I should find little of the modern scientific spirit of research and criticism in literature. MILÁ Y FONTANALS, an admirable scholar, was living at that time in Barcelona, but he has since died. The only person in the University of Madrid who taught along the line of Spanish literature was MENENDEZ PELAYO. While he has written a 'History of Heterodoxy in Spain,' covering the religious aspects of the subject, the scientific study of literature proper is to-day almost a dead letter in Spain. The Germans have done something, but the whole field remains yet to be worked out in its minuter details.

The fact that pastoral romances were introduced into Spain after the invention of printing is, I have thought, one of the reasons why scholars of the present day are not more concerned in the study of them. There is a great deal of interest in "the unedited" among the scholars who have recently worked in Germany. For them the works which have never been diffused by the art of printing possess a degree of attraction that may seem to be somewhat undue; yet it is easily understood that these works have great interest for scholars who are ambitious to explore, and to make a name for themselves in the world of scholarship. But there is now a growing tendency to republish books which have already seen the light of print; these pastoral romances, however, have not been republished, and it would be interesting for us to hear the experience of Prof. RENNERT in his work in the TICKNOR collection at the Boston Public Library, where most of the preparation of the paper was made last summer. To work among books moth-eaten, musty and printed in old type, is not inviting, and the material is of course very extensive.

I should have been glad if we could have been told in the early part of this article exactly how much of the subject has been treated by previous writers, and about how much of the field had been covered satisfactorily by TICKNOR in his History. Though the author has added footnotes abundantly to his paper, it would have been well if we could have had something in the way of a systematic bibliography. We should feel a degree of satisfaction in knowing what has

been explored and treated hitherto, and what is yet unexplored. I was hoping also that we might have read to us some specimens of these pastoral romances. It is fair to assume that with many of us this is quite an untrodden field, and whatever is human in such works as these would possess some especial interest for us as students of human nature and of human life. I trust that the paper gives us an insight into the nature of these works themselves, perhaps not so much by suggesting comparisons with their Italian sources as by giving us a résumé of the works themselves. When we are told that the style is stilted, I think it would be interesting as well as valuable to have specimens in proof of this assertion. When we are told that it is over-sentimental, we should like to see the best and most characteristic passages of sentimentality that could be adduced, and also specimens of that substratum and residuum of the true human element which constitutes the worth and the excellence which in a certain degree every one of these romances must have possessed until they were finally supplanted by another form of literature.

A paper like this calls for a comparison with such a paper as that which preceded it—"On Tennyson's 'In Memoriam.'"

Then we were spoken to as being in a manner acquainted with the theme, and we listened, having our own opinion, and so feeling ourselves the more ready to be enlightened by the author's opinion, though not so much instructed as guided by and interested in his view. In a paper of this sort we listen to learn the facts. The author has us at his will and can choose for us what he will. I am sure it was with regret to all of us that the author was not able to complete its reading. It is with pleasurable anticipation that I look forward to the publication of this paper as a means of informing myself much more fully upon a theme so unhackneyed and entertaining. The paper is certainly suggestive both from a literary and a human point of view.

Mr. RENNERT replied :—

I have to say in answer to Dr. TODD that he will find in the paper, if he cares to read it, many of the facts which he has discussed. Wherever I have said that the style was stilted or unnatural, I have in every case given a specimen to prove my assertion.

Prof. ELLIOTT continued the discussion and remarked :—

I have had great pleasure in seeing a subject of this kind presented before us. It has brought to my mind some pleasant reminiscences of my life in Spain. At one time I spent several months in the Peninsula and a point touched on in this paper reminds me of an experience that I had on one occasion with a blind man in the streets of Madrid. He was playing on a guitar. I stopped and heard him sing one of these pastorals of the time of which Mr. RENNERT has been speaking. That was the first time that I had heard anything of the sort, and it is likely that Prof. RENNERT has heard such in Seville

where he has spent much time. Such a pastoral romance as that, sung in the evening, particularly when it is moonlight, and the singer is playing the guitar, is most delightful, and reminds us thoroughly of the old pastoral songs, such as they had at this epoch.

I had the pleasure of coming to the Convention from Baltimore with Mr. RENNERT, and, as we discussed a number of these subjects on the way, I knew pretty well the trend of ideas which he would present, but I wanted to hear him give to the Convention his views of the relation of "Diana" of Montemayor to the Portuguese "Menina e Moça." It has always seemed to me a broad and hazardous undertaking to assert that one form or one line of literature may come exclusively from a like form in another country. It seems to me that if you take two such products and place them by the side of each other and work out the individual episodes and you come to the conclusion that these episodes agree in the general make-up, there may be still a great difference in the range of thought, in the kind of thought and in the way in which it is presented, and you may possibly have an original basis of tradition which would lead to a conclusion quite different from that which seems to be the legitimate result of an investigation into the popular forms as we have them to-day. I should like, furthermore, to have evidence shown whether the *Novela Picaresca* started at once or came through these pastoral romances and through them gave evidences of the subject which it treated. Then the dying out process has not been presented to us, but I hope it may be carefully treated in the paper. This thought brings us to one that Dr. TODD has brought out, that of going back to European sources in such work. It seems to me that just here lies the merit of our investigations as scholars. Of all the recent editions of Spanish literature, I know of only one work which might serve well as a model for us and that is an edition of the "Magico Prodigioso" brought out a few years ago by MOREL-FATIO of the Collège de France. This edition is based directly on the manuscripts, and it seems to me that from this point of view there is a great labor to be done in Spanish literature. Men who are connected with our work in America have a peculiar opportunity for original investigation in this line through the abundant material which exists in the Ticknor library of Boston to which Mr. RENNERT has had access in the preparation of his paper.

Mr. RENNERT said:—

To the question when the Romance of Chivalry ceased and the Pastoral began, or when the latter ceased and the *Novela Picaresca* began, it is impossible to answer definitely. We cannot say when a form of fiction ceases. We know very well that Romances of Chivalry were read in Spain long after the appearance of the Pastoral Romances; indeed they were read after the appearance of Don Quixote. I believe they have not practically ceased to be read in

Spain to-day. I saw a Romance of Chivalry of a late edition on a bookstall in Madrid only a year ago. As to the "Menina e Moça" being the source of the "Diana" of Montemayor, that opinion is held by a number of writers on account of some striking similarities in the beginning passages, but on reading the two works carefully, I was convinced that this is not the case. Of course we have nothing definite in the matter. No such evidence as we have from the account of Navagiero, of the Italian influence on Boscan, but I am inclined to believe that the influence came from Italy though, as Prof. ELLIOTT remarked, it is hazardous to make such an assertion on account of the extreme difficulty of proving it.

Dr. TODD said:—

Last summer in looking over the books on the quay in Paris I was so fortunate as to find a copy of a seventeenth century edition of the 'Galatea' of CERVANTES—an excellent edition bound in old-fashioned sheep and perfectly preserved. It shows how fortunate one may be among these old collections of books scattered along the quay in Paris, and what bargains one may sometimes make there, when I was able to pick up this valuable copy for two or three francs.

Mr. CALVIN S. BROWN (Vanderbilt University, Tenn.), presented the next paper on

3. *Some Dialectic Survivals of Older English in Tennessee.*

Discussion on this paper was opened by Prof. CHARLES F. SMITH of Vanderbilt Univ., as follows:—

With regard to adding the dental to the end of a word, my brother sent me some examples from Arkansas, which he collected in the wilds of that state where he was for several months on the Geological survey. The backwoods people there say "dend" for den and "mild" for mile. They take a "dost" of medicine and when they take more than one they call it "dostes." "He got so in debt that the company took away his mind," was the information given about a certain man. But it proved, on closer inquiry, to be only a Manganesian claim that had been lost. This adding of the dental at the end of the word is very common among the lower classes in Georgia and elsewhere in the South. I have noted in the writings of RICHARD MALCOLM JOHNSTON such expressions as "maled" and "femaled"; "minders" instead of minors; "talled" instead of tall; "coold" instead of cool; "lawfuld" instead of lawful; "jined" and "jinded" instead of join, joined; "borned" instead of born; "gone(d)" for gone, "knewed" and "flewed" for knew and flew. Georgia Crackers say also "mistakened" for mistaken; "bacheldor" for bachelor, and "flesht" for flesh.



In Arkansas "chuffy" is used for thick-set. It is the same as "chubby," no doubt. "Scriptorian" is used in Arkansas for one well-versed in the scriptures, and I have heard "worldlian" used in the pulpit in South Carolina as the opposite to Christian, the word being formed after the analogy of the latter. They say in Arkansas, as in South Carolina, "blubber" for bubble, and "rucus" is an Arkansas term for a fight. They have some pretty bad fights in Arkansas and it is one of this kind I suppose that is termed a "rucus." In Arkansas they also use "dope" for axle grease.

There is a peculiarity of pronunciation in Tennessee that I have never heard anywhere else; namely, the vowel *e* sounded almost as *i* before a nasal; for instance "sint" for sent, "wint" for went, "min" and "mind" for men and mend, "lint" and "dint" for lent and dent, "sint," "wint," etc., hardly express the exact sound, which is perhaps somewhat shorter than that.

In East Tennessee to "bug" is used for cheat: Cf. HALLIWELL'S 'bugger,' a cheat. To "beat," which is also used there for cheat, is found elsewhere. "Dumpy" is used for chubby, just as HALLIWELL gives it for some sections of provincial England. A heavy blow in the face is a "duffer." That expression was used in the *Daily Union*, published in Nashville a few years ago: "He gave him a duffer in the eye," for instance. HALLIWELL has "duff" meaning to give a blow. Southerners speak of "fat pine," and in the rural districts of South Carolina people say "fat lighterd" (light'ood). The word "flunk" is a college term. College boys in the South and elsewhere know what it means. But in East Tennessee the word is used in a way that I have never heard elsewhere; for instance, they say, "Jim's gal *flunked* him." This means probably that Jim's gal jilted or "kicked" him.

"Flustrated," used to signify to put out of humor is heard in Stokes county, North Carolina. "Gangling" is a Southern term for awkward. In East Tennessee if a man tells a big lie it is called a "whopper," if a very big lie, a "gollywhopper." In East Tennessee, too, they speak of dried peaches as "hutchels." I have never heard the word used anywhere else. They call a large chip or section taken out of a log, by "scorers" and choppers a "juggle." "To lie down" is used the polite term for to go to bed in the district county of this state and in other parts of the South. If you are staying at any one's house you are asked if you would like "to lie down." "I suppose you are worried out and would like to lie down," remarked a host to his guest, the lecturer, after the speaking. "Neapy" is used of water; for instance, a friend of mine went fishing and, asking a countryman what the condition of the water was, was told that it was "neapy." My informant thought that the water was disturbed by the wind. It might have meant low water. "Noodlehead" is used for a silly person and "slice" for a fire shovel. The last expression I have never heard, but it seems to be well-known to engi-

neers. We say, as SHAKESPEARE, a "smouch" for a kiss. In East Tennessee they speak of "smacked corn" for ground corn. The worst trouble boys have, is "stone bruises" on their feet. I suppose this is a common term all over the United States, but may not be used everywhere in that sense. In Georgia "dares" is used for courage, for instance, "He has not the dares to do it." "Lug" is a term for ear, in Warrior county, Ala. "Mooney" is a word formed after the analogy of sunny. To "slorate" is a corruption for slaughter heard sometimes in the state of Georgia and a peculiar phrase which I picked up down there is, "I never haint and I never shaint." I have never heard it defined but I think it means a very decided negative.

Prest. FORTIER said:—

In reading the *Proceedings* of the Convention at Harvard Univ., I noticed a reference to the Boston dialect and would like to be enlightened on that subject. Perhaps Prof. GRANDGENT has something to say to us in this line.

Mr. GRANDGENT (Boston), said:—

Perhaps you would be interested to hear which of the words in the lists just given by Professors BROWN and SMITH are familiar to a New Englander. The pronunciations 'batchelder,' 'bile,' 'spile,' 'stomp,' 'sut,' 'wrestle,' and the forms 'het' for 'heated,' 'holt' for the substantive 'hold,' 'oncet' for 'once,' 'wisht' for 'wish' are common among uneducated people in or near Boston. 'Ruther' and 'whut' are often used even by educated persons in Massachusetts. 'Clomb' for 'climbed' I formerly said myself. The expressions 'flustrate,' 'hunk,' 'kiting,' 'noodlehead,' 'stone-bruise,' 'used to could,' 'whopper' are in daily use with us. 'Flunk' is well-known to me; but it was, I think, not commonly employed as an intransitive verb by the Harvard students of my time: we used to say 'slump.' Instead of 'full chisel' and 'jam up' we have 'full tilt' and 'bang up.' 'Mild' for 'mile' I heard once, in the phrase 'a mild off,' on the coast of Maine. Somewhat similar to this are the expressions 'longgenough' and 'farthenough' (for 'long enough' and 'far enough'), used by school-boys in Boston."

Mr. E. H. BABBITT (New York), said:—

"Flunk" is a regular term at Andover. It is used about the Professor who flunks the student when he does not know his lesson.

Prof. VAN DAELL (Boston) remarked:—

It is very evident that the Professor has not attended the Mass. Institute of Technology. There also, they speak of 'co-eds' and of getting "flunked." The more I follow these types of dialects the

more I am convinced of the necessity for the Association to divide the United States into distinct territories and to get accurate statistics. I find in my limited experience that a good many of the slang terms and mispronunciations which are common in some parts of the country are heard over a large part of the United States; for instance, the transformation of the letter *e* into *i*. At Enfield, New Hampshire, I heard people talking of "wimin-folks." I think I have heard this frequently from people having Irish connection. I am sorry to say that a fastidious friend of mine was induced to use the word "shebang" in very refined society in New York to the horror of the lady who presided. I have a small boy in Boston and he gets some of the Boston dialect. I heard him talking of a "dog making a hol' in the ground." He used also the term "catawampus." Of course "to monkey" is a common term.

Prof. SMITH (Vanderbilt) said :—

I would like to ask Mr. VAN DAELL a question. He speaks of the 'Co-eds.' in his institute. We are admitting young women into our university, but have not gone as far as he has, and if they are going "to flunk" the boys, we can't stand it. (Laughter).

Prof. VAN DAELL (Boston) said :—

I never heard of a young lady in Boston "flunking" the boys.

Prof. WOODWARD (Univ. of S. Carolina) said :—

I wish to ask some gentleman from more northerly parts if he ever met with this word, which I heard not long ago from a man of northern birth and rearing. I was talking to him in Columbia, S. C. He said of a certain politician: "I would not have that man for a hog-reeve." I never heard that expression before and wish to know if it is current in the North. Not long ago I was fishing on the Edisto river and was carried from the fishing place to town by an old resident of that section. In making some inquiries about matters in general, I asked him whose horse he was driving. He answered, "It is Mr. Reeves' own." I heard the inhabitants of this section frequently emphasize the possessive by adding the word "own."

Prof. J. M. WEBB (Bell Buckle) said :—

I wish to call the attention of the Association to an old mode of spelling that prevailed in the schools of the rural districts of the South and West many years ago. In 'Abraham Page,' a novel written by Jno. S. HOLT, of Natchez, Miss., I lighted upon this sentence: "When I learned my abisselfas and ampersands I have no distinct recollection." The second word is given by WEBSTER as an old method of spelling the character &; as *&-per-se-&* (ampersand), which was afterward used as the name of the character itself. The

first word was a mystery to me until, in reading the article on A in MURRAY'S 'New English Dictionary,' I chanced upon the expression *a-per-se-a* as an old mode of spelling the word *a*, which afterward became an expression for the letter *a*, meaning the first, chief, etc. (See MURRAY for examples of its use from 1475 to 1602.) It dawned upon me that *abisselfa* was an English translation of *a-per-se-a*, *a-by-itself-a*. So also *e-by-itself-e* became *ebisselfe*. Similarly *ibisselfi*, *obisselfo*, *ubisselfu*. This nomenclature was confined to the vowels as being the only letters that could stand by themselves.

The rural teacher was great in spelling, far more so than in integral calculus. Anything that added to the dignity of this art, in which he was supreme, was cherished and amplified. So these names soon came to be applied to vowels in all of their connections. The word 'separation' would thus be spelled: *S-ebisselfe-p-sep-abisselfa-a-sepa-r-abisselfa-ra-separa-t-ibisselfi-obisselfo-n-shun-separation*.

Col. RICHARD MALCOLM JOHNSTON, in his "Goose Pond School," gives an echo of this mode of spelling in the babble of confused sounds that accompanied the hour when the whole school were commanded to spell aloud and in concert (?).

Mr. BABBITT remarked:—

I should like to ask Prof. WOODWARD the meaning of "hogreeve."

Prof. WOODWARD answered:—

One who takes care of hogs.

Mr. BABBITT said:—

In Connecticut they had an officer generally known as "Hog-howard" who was a town officer. The word was originally spelled "heyward." A hog-howard means a man who looks after stray cattle. Hogreeve is used in that sense probably and with the same meaning. I want to ask some one here from the South, in regard to an expression that is familiar to me at home and which I have hardly heard mentioned in connection with the Dialect Society. That is, the use of the preposition "on" with a pronoun to finish up the meaning of the verb. For instance, a farmer asks his neighbor: "Are you a hayin' on 't'?" I once called on a certain gentleman and asked to see him. His wife said that he was "a-shavin' on him" and could not come then. I would like to ask if such expressions are common in the South.

Prof. EDW. S. JOYNES (Univ. of S. Carolina) said:—

That I think is a corruption of "a-haying of it." The phrase is quite familiar to me, and also others such as "a-riding of it," "a-walking of it," etc. The "on" is a corruption of "of."

It affords me great pleasure to have an explanation of the style of

spelling mentioned by Prof. WEBB. I happen to be able to add to that out of my own pocket, though possibly it does not contain much else. I will read an extract from the Richmond (Va.) *Dispatch*, which is of interest to the Southerner. There one of the old time Virginia schoolmasters, a generation even before my own, mentions the habit of spelling which Prof. WEBB has described, as being current during his day.

I went away to school once and returned home a youth of fifteen or thereabouts. Soon after my arrival I had occasion to say "very much obliged to you." My father, who was a gentleman of the old school of East Virginia, said to me, "Where, my son, did you pick up that vulgar pronunciation?" "Obleeged" was the pronunciation of that day. I suppose it is a remnant of the French "oblige." I will say to Mr. WOODWARD that Gov. Bonham of his State always said "obleeged." This pronunciation is now quoted as a vulgarism, but only a few years ago it was the proper thing.

I testified a year ago my great interest in the admirable investigations which were reported as having been made into the dialect of Charleston, S. C., to which great interest attaches. It seems to me that this is thoroughly germane to the work of this Association, and I could only wish that the Dialect Society would affiliate with the Modern Language Association itself, so that the members of the one should be efficient workers in the operations and investigations of the other. Many of the words which Prof. SMITH mentioned as being found in his mother-country of South Carolina, have been familiar to me all my life, from my childhood in the eastern limits of Virginia. Widely extended investigation on this subject would enable us to determine what is local here and there or characteristic, and what is of wider and more general extent. Some of these expressions are new, but the great body of them have been familiar to me; and, as Prof. SMITH said about civilization being easily rubbed off, I myself have had an excellent opportunity of experimental training in this field. I am glad to see year after year, at each meeting of the Association, the increasing interest in this subject of investigation, and I hope that the number of investigators will be largely increased. There is not a member of this Association who could not, out of his own personal experience, contribute from time to time interesting and suggestive facts which shall become a part of the general stock of information, and which shall be subject to future analysis and investigation.

Dr. H. A. TODD (Johns Hopkins) said:—

I think I can throw a ray of light on "flunk." It is a piece of college slang at Princeton and has been so—as I know through my father—for at least half a century. It is used as a transitive and as an intransitive. The student "flunks," and the Professor "flunks" the student.

Dr. JOHN E. MATZKE (Indiana University) said:—

In Bowdoin College the Professor "pulls the student 'up' and he makes a 'dead.'" I wish to make a few remarks concerning the scientific aspect of the forms of speech just mentioned. The word *could* is a good example of the fusion of two types; in the present instance, *cool* and *cold*. We must not attempt, however, to explain all such cases absolutely upon phonetic or other special grounds. When a certain phonetic phenomenon has become established within a dialect, a tendency to recur to this combination of sounds may spring up, and it may be repeated in words that do not present the same original causes. The pronunciation *batcheldr* may possibly come under this category. The cases of Fr. *meldre* for *melre*, and Engl. *bacheldr* for *bachelor*, are not completely identical. In *melre*, *r* stands at the beginning of a new syllable and is a consonant, in *bachelor*, in its common pronunciation, *r* serves the two functions of vowel and consonant, and its pronunciation would be represented by *rr* (*baʃseltʃrr*). It seems to me the two cases are not identical.

With regard to the double pronunciation of "for," *fur* might illustrate sentence accent. The word would be pronounced "for" in accented position in the sentence and *fur* in unaccented position.

Prof. W. M. BASKERVILL (Vanderbilt) said:—

Our Secretary last night said that while coming through Kentucky some gentleman had been giving him the "lay of the land." This expression brings up an interesting problem. Of course, according to all the uses of the words "lie" and "lay," the correct form is the "lie of the land"; yet the finest writers stumble upon the "lay of the land." I have heard that this form is American and that "lie of the land" is the correct English.

I should like to know if there is any one present who can give any etymology of "tote." In WEBSTER'S 'International Dictionary' it is put down as of supposed African origin. Twelve years ago I chanced upon the word *totian* in Old English and this I thought then was the source of the word used in the South. This summer I was working on this word and traced it through many stages, but the process is a very lengthy one. I should like, however, to have any of you who may be acquainted with proposed etymologies of the word to give me some information about them.

Prof. A. M. ELLIOTT remarked:—

In Baltimore we say "staump" for stamp (verb), "Jaunson" for Johnson, "Thaumpson" for Thompson. I am also familiar with the expression "patridge." The use of the word "miled" is also familiar, but one thing I have heard in Baltimore and nowhere else is "in" with *d* added before a vowel, as "ind a minute." The word "trussle" I have never heard. I am familiar with the expression "yuster could," a "track of land" and also the "rheumatiz." "Het" is well known as the past of heat. In the use of *i* for *e* in

such words as "send," I would like to ask if this practice can be traced to any Danish or Scandinavian origin. A "duffer" as a blow I never heard. In England they say a "poor duffer." Last summer I was standing in a book store in London; a man came in and asked the price of a book and when told the price; he said that it was too high and asked the bookseller why he asked so much from a "poor duffer" like him. A "hunk of bread," "lie down," "stone bruise," I have heard all my life; "flunk" was used at Haverford College, Penna., but I don't remember having heard it at Harvard, where I went from Haverford. "Jam up," "shavin on him" are very familiar as words belonging to the middle section of the country.

Prof. BASKERVILL said:—

Changing *i* to *e* can be traced back to the Old English. We now say 'English' and the Italians use *i* in this word. There is a number of words where the opposite interchange is made; as "sense" for since, etc.

Prof. A. P. BOURLAND (Univ. of Nashville) said:—

I have frequently heard in Tennessee the expression "to egg on," or "agg on."

Prof. GRANDGENT added:—

That is common both in speaking and in writing.

Mr. BABBITT said:—

I wish to say a word in regard to the pronunciation of short *e* and short *i*. There seems to be a Southern tendency which was displayed in the case of Mr. BROWN, the writer of the paper, to pronounce the latter vowel more open than is usually heard in the North. I myself am now collecting information in regard to the pronunciation of these vowels in the northern dialect. They say "everage" instead of average, as well as "pritty" and "briches." This attenuation generally occurs when the word is followed by a dental.

The Association adjourned at one o'clock to take luncheon in Wesley Hall, where the members had a fine opportunity for social intercourse that was greatly promoted by the commodious and practical arrangements instituted by the Local Committee.

The **Third Session** of the Association was called to order at 2.30, P. M., by President FORTIER.

Prof. JOHN P. FRUIT (Centre College) read a paper entitled :

4. *A Plea for the Study of Literature from an Æsthetic Standpoint.*

Prof. BASKERVILL said in opening the discussion on this paper:—

This is a pretty large question to discuss, Mr. President, but it is very well for an Association like this to have some one now and then to recall us to the true end of all teaching. We deal with words and sentences, with translations of other languages into our own, and we are prone to take the means to the end as the end itself. This is why it is so difficult to teach English, which is the most difficult of all languages to teach, and especially to teach English literature. For years the professors in other languages must work to the point of getting their students to appreciate the higher realms of thought and beauty. I have often thought that we teachers are worth little in teaching genius anything, but our duty is to cultivate a receptive imagination and to get into our students an appreciation of the thoughts and beauties of literature; that, perhaps, is the highest aim of a teacher. The text, if I may take one in this discussion, would be:—"The things seen are temporal and the unseen things—the spiritual—are eternal." As LOWELL says, "The outward things are but the husk."

There are two or three points on which I cannot agree with Prof. FRUIT. I cannot agree with him in considering SHAKESPEARE a great artist as I understand that word. It depends upon what you may consider an artist. He held the mirror to nature and reflected life. If this is the true conception of an artist he is the artist of the highest order, but art, as I understand it, is better embodied in MILTON and TENNYSON. MATTHEW ARNOLD would point English and American youths especially to MILTON as the perfect artist of the English language, and he tells them that those who could not have the perfect models of antiquity, were especially fortunate in having this perfect artist to guide them in their own language. There is this to be said about perfect art: It will live; and that is why I do not think that BROWNING will live as one of the greatest poets of our language. The mentality of the man overrides his art. He is thinking and philosophising to such an extent that art, to a certain degree, is overlooked. I can never become a Browningite. It is true that there are poems of his that will live, but he cannot be classed among the fourteen great poets of English literature. I think that we ought to put into the hands of our pupils perfect specimens of art; they should do their thinking from perfect models, knowing that in this education, just as in all education, there must be an absolutely perfect ideal before the pupil, one so great as to make him feel his utter inability



of ever attaining unto it. He must be made hungry in his soul for great thoughts, and not for grammatical questions and the mere side issues of life.

Prof. ELLIOTT said :—

The thought that came into my mind while listening to Prof. FRUIT's paper was, How are the objects he desired to be attained? It is an important problem as to how you are going to open up your subject to the mind of a pupil who has absolutely no acquaintance with the ideas here suggested. On more than one occasion when I have endeavored to present the æsthetic side of a literary production, I have found that the appreciation of it depends so much on the sentiment, on the temperament of the individual, that this part of my work became the most difficult sort of teaching. The question is, What is the best means of approach for the teacher in such circumstances? How far shall he endeavor to analyse the objects of æsthetic criticism, for instance, in his ordinary daily work? I look at that picture, for example; that picture may have for me an engaging personality, one that I can feel and one about which I can reason and speak, but I turn to the student who may not have had a large experience, or perhaps any experience, in studying pictures; there are students whose minds have not been developed by seeing beautiful things and they do not have the pleasurable sensations that have just been mentioned. We have here the objects of æsthetic criticism of which they know nothing. My question then is, How should we begin to develop a sense of the Beautiful? I must say, I think that there is great strength to be drawn from the general views that have been presented to us and from the special local coloring and character which are given in any work of art, in language or elsewhere. We recognize that much depends upon the temperament of the pupil. You may say: The best thing is to associate with the masters in literature. But when you have pupils that have not the temperament, who are dead, so to speak, to the æsthetic sense, and who are wanting perhaps in experience, it becomes to my mind a hard subject to handle. You take a song for instance. What is it? What effect has a song when it is presented to us? We have had several examples brought before us this morning. What pleasure do they give us and what kind of engaging personality is connected with them? To those who have not had any association with the masters in language it is very difficult to present the subject intelligently, or in a manner which will arouse sympathy and curiosity. The pupil says he understands it, but it does not awaken in him any keen or proper sense of appreciation.

Prof. BASKERVILL, in rising to propose an adjournment, said :—

I move that, as we are to attend the reception at Col. COLE's this

afternoon at four o'clock, to which we are requested to come promptly, we adjourn now to meet again at eight o'clock for an evening session, and continue the programme so that we can finish tomorrow, if possible, at about one o'clock P. M.

The motion, on being seconded by Prof. VAN DAELL, was carried, and the convention stood adjourned till eight o'clock, P. M.

"During the recess which followed the afternoon adjournment the members of the Convention, as a body, were most hospitably entertained by Mr. E. W. COLE (Treasurer of Vanderbilt University) and Mrs. COLE, at a reception and musicale given at their residence in Church street. On this occasion the delegates were afforded a delightful opportunity of becoming personally acquainted with many of the leading citizens of Nashville, as well as of enjoying the most cultivated of the city's professional and amateur musical talent."—*Mod. Lang. Notes*, vol. vii, p. 67.

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The **Fourth Session** of the Association was called to order at eight o'clock P. M. by the Acting President, Prof. FORTIER.

Prof. C. W. KENT (Univ. of Tennessee) read a paper on

5. *The Translation of Anglo-Saxon Poetry,*

which had been presented by Prof. JAMES M. GARNETT of the University of Virginia. In opening the discussion on this paper the reader of it said:—

In reference to the exercise of translating poetry from any language into modern English we meet, it seems to me, with several difficulties, and one of these is to distinguish between the various class-room methods and the translation for the general public. My own experience in translating English in the class has been largely with CHAUCER. There we are brought face to face with this question: Shall we leave the class to understand from CHAUCER's language what is meant by his passages, and make no attempt whatever to put them into modern English? Shall we leave the class to gather from the language itself its full meaning, or shall we attempt to translate the Chaucerian English into modern English form? If so, are we to reproduce this older English form in idiomatic prose English with no reference whatever to metre, or are we to reproduce it in Chaucerian rhythm or in English verse with modern English rhythm?

It seems to me that in class-room work the proper translation is the idiomatic prose English. I have no patience with the class-room English which we allow in ordinary class work. I fancy that it has a demoralizing effect upon the student's English, and we can avoid

this by requiring him to put whatever he translates into good idiomatic English. If we are translating for a larger public and we know that public, it seems to me that the translation must be adapted to them and in a measure adjusted to their æsthetic tastes and instincts. Then the attempt should be made to catch the spirit and the meaning, and present that rather than the words. In Prof. GARNETT'S translations, and he has produced some of the best that we have of the Old English poems, he seems to sin against his own caution of intelligibility. His verses are sometimes exceedingly confused, and without referring to the texts it is often difficult to understand what his translations mean. The best translation is said to be that which, if the original were destroyed, would itself give you the entire and complete sense. I question whether a word-for-word or a line-for-line translation—which certainly would not give the spirit—would give the sense at all. Prof. GARNETT'S translations follow too closely, too literally the wording of the original, and the result is that he gives us neither an idiomatic prose translation nor an entirely accurate free translation of the verse. I confess that the question is one that is entirely too deep for me, and in which I have had little practice, but it seems to me that the method for ordinary class-room work is idiomatic prose, and the best method for books that are not intended for text-books will depend upon the capacity of the author himself. If he has the poetic spirit and can reproduce the spirit of the original, let him do it. The poet is not to be hampered by any set rules of accents. If he has not that power, had he not better give us a good prose translation and one that does not aim to be line-for-line?

Mr. RENNERT said :—

As to the translation of Anglo-Saxon verse I can say nothing. As to the translation generally of verse from the Romance languages, it seems to me that everything depends upon the language into which you are turning your poetry. There are forms of verse which are more adapted to one language than to another. The attempt to translate DANTE into English ternary rhymes has, I think, failed. The last translation by Dean PLUMTREE, seems to me a failure, and I think, as Mr. GARNETT has said, that one of the best vehicles in the hands of the poet is blank verse. To my mind the best translation of DANTE that we have, is that by LONGFELLOW. As I said before it depends upon the language. For instance, the attempt to translate the Spanish *Asonantes* into English by so good a poet as DENIS FLORENCE MCCARTHY has not been successful, because I do not think we can translate such a work into English and preserve the sense. I think it can be more readily done in German, and a number of translations have been very successful. The French, as well, who made the attempt, have failed, it seems to me. This is a matter on which there will always be a difference of opinion, each selecting in

translation that form which he believes to be the best, as we see evidenced in the various forms adopted by the German translators.

Prof. WEBB (Bell Buckle, Tenn.) said :—

I am engaged in teaching boys in a secondary school and I think that many of the teachers, especially of the ancient languages, have brought reproach upon the whole subject by the time that has been given to getting girls and boys to translate into English that is not English. All that has been accomplished is, that the teacher has discovered whether the pupils have construed the language and whether the thought held by them is that of the author. The teacher can get that with much economy of time and leave the pupil in a much better frame of mind by asking a few leading questions as to the keynote of the whole sentence. I would seek rather to know whether the pupil has the spirit of the original than attempt to make unidiomatic English and allow a poetic thought to be put into very lame prose. Therefore, I would insist upon idiomatic English from the beginning and throughout, developing an æsthetic appreciation of the author by questions based upon the original and not on the translation.

Prof. BASKERVILL said :—

It is a question whether the translations of Old English made by Prof. GARNETT are at all advisable. I have compared extracts from “*Béowulf*” with the plain prose translation of ARNOLD, which is not at all good at times, and it seems to me that the latter is superior in catching both the thought and the spirit of the original. This is good in thought but not in spirit. It catches the idea, but it does not make you live into a conception of Old English life. I do not see that there is any necessity in the world for the public at large to know about Old English through translations ; unless it can be read in the original this literature is worth little. It seems to me that it is time thrown away to undertake to read about Anglo-Saxon verse in a translation. It is worth something to the student of history to work into the life and the development of thought, especially into the civilization of the English people in that way. But for the ordinary student to attempt to read this literature through mere translations when there are so much finer literary productions in the world, seems to me time thrown away.

I have never had any patience with the practice of putting the translation on one page and the original on another. I think that is the defect of the exquisite piece of work done by Prof. A. S. Cook of Yale University. It has spoiled it for me for class-room work. I do not believe in the translation accompanying the text. I do believe in the student having the moral courage to let such things alone and to work himself into the spirit of such work as that. Such literature as the Old English, with the linguistic study left out, it seems to me

is worthless if you do not make a man take the pains and real hard labor to get himself into an appreciation of it in the original.

Dr. MATZKE said:—

I wish to emphasize a remark which Dr. KENT made with reference to class-room translation. In that kind of work, we cannot overrate the necessity of strictly idiomatic translation of the text in hand. At the present time the modern languages are taking more and more the places of Latin and Greek in the college curriculum, and if they are to be in any way an adequate substitute, strictly idiomatic translation must be insisted upon. In many cases this will be extremely difficult, but it should never be forgotten that a much greater degree of accuracy is attainable in the case of the modern languages than is possible with the ancient languages.

Prof. KENT said:—

I wish I were as heartily in sympathy with Prof. GARNETT's translations as I am with Prof. GARNETT. We have discussed these points and I am so impressed with his thorough appreciation of Old English literature and his recognition of its merits that I am loath to disagree with him when he undertakes to produce them in Modern English. I believe one of his most serious faults is that he expects *us* to interpret from the translation the coloring and the spirit which *he* has interpreted from the original. If it is translated for the public, then it must be reproduced in English that is intelligible without the original. I think Dr. BASKERVILL's point was well-taken in this respect: it is true that the translations of Old English poetry have almost no value apart from the originals. There are almost no libraries that contain translations of Anglo-Saxon literature that do not contain the originals. This shows that few are using the translations who are not using the originals, and that we are not translating for the general public at all, but for men who are studying the texts; and if this is the case why do we need the translations? If we are going to keep before us the original, why do we need a poetical translation of the Old English literature?

[As I was not present at the meeting of the MODERN LANGUAGE ASSOCIATION in Nashville, when my paper on "The Translation of Anglo-Saxon Poetry" was kindly read by Professor KENT, I may be permitted a brief reply to the remarks of Professors KENT and BASKERVILL.

It gives me pleasure to concur with Professor KENT that "in class-room work the proper translation is the idiomatic prose English." That is, I presume, the aim of teachers of both ancient and modern languages. I should not take CHAUCER as an illustration, for in CHAUCER only a few words here and there need interpretation, but

in Anglo-Saxon a complete version of the text is necessary. However, this does not apply to such translations as mine, made for the private use of students and for the general public. Exception is taken to the method of a line-for-line translation. Professor KENT thinks that I sin against my own "caution [?] canon] of intelligibility." This is a question of degree, and if any sentences are unintelligible, they should be corrected; but if we are to rule out line-for-line translations, we must condemn GREIN's "*Dichtungen der Angelsachsen*," which first suggested to me this method. I do not mean to compare my translations with those of GREIN, if for no other reason, because German has great advantages over English in making a line-for-line translation of Anglo-Saxon poetry with alliteration, but on the principles advocated by these gentlemen both would be discarded. I may concur too with Prof. BASKERVILL in his repugnance to "the practice of putting the translation on one page and the original on another." It was just because most of the existing translations,—apart from the question of their cost and accessibility,—adopted this method, that I determined to adopt a different one. But Prof. BASKERVILL goes so far as to say that "it is time thrown away to undertake to read about Anglo-Saxon verse in a translation." He would shut up a knowledge of Anglo-Saxon poetry to those alone who can read the originals. This seems to me a narrow view, and I must protest against it most strenuously. I would make known the treasures of Anglo-Saxon poetry to the whole English-speaking world, and not require as a preliminary a knowledge of the Anglo-Saxon language. Now, as to whether this object can be best effected by a simple prose translation, or by a line-for-line translation with some attempt to preserve the rhythmical accent, there may reasonably be a difference of opinion. My own opinion is shown by my practice, and it has been approved by some distinguished scholars. Prof. MARCH, of Lafayette College, has been kind enough to say of my translation of '*Béowulf*': "A great part of it is happy,—gives the thought and rhythm both"; Prof. BROWNE of Johns Hopkins University, has said that it "reflects, as no other does, the form and color, as well as the statements, of the original"; and Prof. CHILD of Harvard University, has gone further and said:

"I think your idea as to the kind of translation desirable is entirely right, and you have carried it out with no wrenching of the modern dialect to suit the old. From your book no one can fail to get a large part of the impression which the original should give; and I think that many, with it in hand, will be encouraged to try to make out the old *scôp*'s song, who would never have attempted this without your aid."

I cannot regard these expressions of opinion as mere friendly compliments, and where a question is a matter of opinion, it may suffice to set opinion opposite opinion.

As showing that translations of Anglo-Saxon poetry *have value* apart from the originals,—and so in opposition to the opinion of both Profs. BASKERVILL and KENT,—I may state that soon after the publi-

editor of the second edition of my translation of 'Beowulf' (1885), I received a letter from a lady in Grand Rapids, Michigan, who was personally unknown to me, saying:

"In a class which we have formed for reading the old English epic, we have just finished your translation of 'Beowulf.' I do not know whether wonder or admiration holds the uppermost place in our mind. It has certainly been a revelation to us; it is nothing like the crude, savage poem we expected to find. We have rejoiced at the possibility of reading this noble old poem in so convenient a form, for except in the translation it is beyond the reach of most of us. There is only one in our class that has read it in the Anglo-Saxon. Truly wish we could obtain as spirited a translation of Cædmon."

This clearly shows that some students of English literature are not revelations of Anglo-Saxon poetry apart from the originals and are deriving benefit from them. As confirmatory of this opinion, I may state further that this second edition has been long out of print, and it has since been necessary for me twice to reprint from the press, while awaiting license for revision with a view to a third edition, which, however, never came. This shows that there is some demand for it, while some students of Anglo-Saxon poetry or culture, who are known to me, make no mention of it. It shows that they have not been able to grasp the meaning of Anglo-Saxon poetry, and that they have not yet grasped its entirely unobscured beauty. It also shows that they take an interest in the reading

Anglo-Saxon poetry, even when the original and the translation are both before them, which is the case in the original and the translation. It also shows that they are not able to grasp the meaning of Anglo-Saxon poetry, and that they have not yet grasped its entirely unobscured beauty. It also shows that they take an interest in the reading Anglo-Saxon poetry, even when the original and the translation are both before them, which is the case in the original and the translation. It also shows that they are not able to grasp the meaning of Anglo-Saxon poetry, and that they have not yet grasped its entirely unobscured beauty. It also shows that they take an interest in the reading

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University. The discussion on this paper was opened by Prof. JAMES H. KIRKLAND of Vanderbilt University who said:—

Mr. President, I feel that it is presumptuous in me to attempt to open the discussion of this very scholarly paper, as I have no knowledge of Hebrew, Chaldee or the Celtic dialects, but there is one point to which I would like to call attention. It seems to me that Prof. COOK, in his eagerness to strengthen the rather fanciful theory of PALGRAVE, has omitted to say all that might be said in favor of the Celtic origin of the name CÆDMON. Prof. COOK has certainly proven sufficient intercourse between England and the Orient at that early date to make it possible for a monk to have known Hebrew, but by no such process of reasoning can the theory of PALGRAVE be made anything more than a mere possibility. On the other hand, the etymology suggested by BRADLEY in the 'Dictionary of Biography' seems to me, at least, to have every thing in its favor. The Celtic form of the name quoted by Prof. COOK is *Catumanus*. In Anglo-Saxon, Prof. COOK says, this would have given *Cædvan* or *Catuman*. These forms are very different, and we would ask how one or the other, and indeed how *Cædvan* at all? This is not I take it a question for the student of Celtic phonology, but for Anglo-Saxon grammarians. If there is any analogy for the transition of *Catumanus* to *Cædvan* in any language, I have never seen it. The present Welsh *Cædvan* must have come from some such form as *Catuanus*, where *m* was absent, and where the *u* coming before a vowel could assume consonantal function. That *Catumanus* should give *Catuman* is natural, and that this should be further reduced to *Cædman* is also simple enough. The *u* being short and unaccented might easily disappear through syncope, and *t* before *m* might change to *d*, that is, a surd before a sonant itself becomes a sonant. This is a law already alive in the period of Indo-European unity and finds many and ready illustrations in both Latin and Greek. That it is not alive in the Teutonic dialects, at least to such an extent as to change a tenuis to a media before suffixes beginning with *m*, I am well aware. Frisian shows numerous abstracts with the tenuis before the suffix *-ma*; as, *brekma*, *setma*, *swetma*, *notma*. But still, in transferring proper names from one popular dialect to another, we may look for the same strictness of phonetic development that appears in words handed down by natural process. "Bellerophontes" appears in an old Latin inscription as "Melerpanta" and the inhabitants around Fort Vancouver are said to have corrupted King George into *Kintshosh* and to have applied this term to every Englishman. Surely then *Catuman* to *Cædman* is no violent transformation. Prof. COOK allows, at least tacitly, the existence of the Celtic *catu* in the name that BEDA gives as *Cædwalla*, and surely by the side of this it is no great venture to place the name of our poet CÆDMON.

After these remarks by Prof. KIRKLAND, Dr. BASKERVILL



moved that the Association adjourn to nine A.M., Dec. 31—a half hour earlier than the usual opening hour in order that an earlier adjournment of the last session of the Convention might be effected. The motion was carried and the Association adjourned.

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The **Fifth Session** of the Association was called to order at 9.15 A.M., Dec. 31, by Acting President FORTIER.

Prof. A. N. VAN DAELL (Mass. Institute of Technology), Secretary of the Pedagogical Section of the Association, submitted his report which was as follows:—

The Pedagogical Section has no written report to submit, but wishes to call the attention of the MODERN LANGUAGE ASSOCIATION to an important matter. I regret that our chairman cannot be present. He would have explained matters much better than I can. You know that the New England College Association has been busy during the last two years in working for the advancement of French and German as well as English in the curricula of our schools. Prof. FAY of Tufts College, Prof. COHN of Harvard, Miss WENCKEBACH of Wellesley, Mrs. KAPP of Smith College and I, constituted a special committee to do work along this line. Prof. FAY and I have been working in that direction and have been giving our time to that very important matter. You all know, perhaps, that we have reached a conclusion and that our programme has been adopted by several of the New England schools and colleges. Requirements for modern languages are very much more advanced than they have ever been before. We have formulated a complete set of requirements for advanced French and advanced German examinations to be passed before entering college. I think it will interest you if I read a brief extract giving the propositions which have been adopted. They have been submitted not only to the New England College Association but to several meetings in which we have had Professors from New York state, also from Pennsylvania and teachers of country schools, so that there is now a good prospect of seeing our scheme accepted, not only throughout New England but through a large section of the East, and we hope that other sections of the country will follow the example we have set. I do not pretend to say that our work is perfect. I do not believe it to be. We should be glad to communicate with any other section of the country, or other associations of a nature similar to those to which the matter has already been submitted. But I think the fact that we have a uniform requirement in the study of modern languages is a vital matter so far as these languages are concerned. We have two sets of requirements, one for elementary and the other for advanced entrance examinations.

I have another proposition to make for our section. We have found a practical difficulty in our advancement of the study of French and German in the variety of nomenclature that is used in the books relating to these languages. The tenses, for instance, are sometimes called in three, or four, or five different manners. This is a source of trouble to students in passing from one college to another, or to college from a lower school. I believe that the recommendations of this Association, addressed to the editors of such works, would find them ready to make such changes in their works as would in that respect facilitate the study of these languages. I would, therefore, move that the President appoint a committee of five who will investigate this matter and report to the next Convention upon the practical feasibility of recommending to the publishing houses the necessity of uniformity in French and German grammatical nomenclature.

The report was adopted and the President in accordance with the motion therein contained, appointed the following gentlemen a committee on Uniform Grammatical Nomenclature for French and German: A. N. VAN DAELL (Mass. Institute of Technology), ADOLPHE COHN (Harvard), M. D. LEARNED (Johns Hopkins), H. SCHMIDT-WARTENBERG (Univ. of South Dakota), A. R. HOHLFELD (Vanderbilt).

Prof. VAN DAELL then said :—

I think it would be a pleasant thing for the Association to hold a meeting in some of the European Universities and I move, therefore, that the Secretary be requested to confer with educational men throughout the country with reference to the feasibility of holding the Convention of 1892 in Europe.

The motion was carried and Prof. ELLIOTT remarked that he would with pleasure proceed to carry out the instructions given him, believing that such a meeting, if possible, would be one of very great interest.

Prof. WM. M. BASKERVILL then read a paper on

7. *Southern Literature.*

The President said that the discussion would be opened by Prof. JOYNES, who probably knows more about the South than any other professor present.

Professor JOYNES said :—

Mr. President, your compliment quite overcomes my modesty. I wish I did know a great deal more ; indeed, I wish I knew the South as well as I love it. I am very glad to welcome that paper. I am

glad to welcome the whole programme of this meeting, with its firm and broad tendency to literary discussion. This kind of work is altogether in line with the purposes of this Association, whose constitution declares expressly that its first aim is to promote literary culture, while linguistic and philological training are properly made secondary. I am glad to see that during this meeting literary considerations have so largely occupied the time. It is particularly proper at our first meeting in the South, in this rising Southern University where so much attention is paid to our mother-tongue and to the literature of English, that we should be greeted with a paper of this sort on the history, condition and prospects of Southern literature. The paper itself is so full, so exhaustive, written with such fullness of knowledge and of discussion, that there is indeed but little left for me to say. I am not only glad to hear it read, but I am also particularly glad that the printer's devil—well named—got hold of the manuscript and gave us yesterday in full this interesting essay.

It is true, lamentably true, that the past of the South is not a literary past. The greatness of Southern civilization and of Southern intellect and of Southern character has not prominently expressed itself in literary form, but surely that history is not null which, representing a small minority of the people of the country, for a hundred years had produced the dominating types of citizenship; nor that power which by statesmanship and political philosophy guided this nation through its early perils, and extended its dominion from ocean to ocean. That has been done, we must all admit, mainly by Southern intellect, Southern genius and Southern character; and if to our credit there had not been a line of literature proper, the career of the South would have been not without honor. I agree with the author of this paper that we are to look to the future for the development of Southern literature. The present period is one of transition. Whatever might have been the genius of the early Southern poet or romancer just after the war, the conditions were altogether unfavorable to the permanent development of strong types of literature. But I believe that this is only a period of transition, and do not think it possible that such a period can pass away without producing a rich and ample fruit in the literary unfolding of Southern genius, in types of literature that shall be glorious and enduring. Looking to the coming of such a literature, the author of this paper has admirably touched upon a few of its proper and essential topics. I repeat almost his words when I say, that it is the mission of Southern literature to preserve from oblivion those characteristics and types of character, such as the Creole of Louisiana, the Georgia cracker, the Tennessee mountaineer and other most striking and interesting, and romantic, even poetic types of Southern character. If these things are not embalmed in Southern literature they will pass away and be forgotten. The spread of railroads and, if I may use the expression without being misunderstood, the still more destructive spread of the

common school system, reducing all types of civilization to a certain uniformity of teaching and of custom, are encroaching upon these peculiar local types to which we had occasion yesterday to refer in the interesting discussion upon Southern dialects. But apart from these peculiar and characteristic types, it is a still higher mission for Southern literature to depict that old planter life, that magnificent modern feudalism, if I may so call it, which has been the nursery of those high types of Southern character, Southern intellect, Southern manliness, Southern statesmanship, of that intelligent and individual love for liberty which the author of our paper has accounted as the gift of the South to the Union. That is a magnificent field for the exercise of Southern genius, to redeem from oblivion that social condition in the South which is passing away, has almost passed away, but which was the nursery, as I have said, of that which was most glorious and characteristic in Southern life and Southern history, and ought to be for us and our descendants, I trust, most precious to be remembered and to be handed down to posterity. It has ceased to play its part in the history of the present and the future, but it can never cease to be a heritage pleasant to the country at large, and a pride to those who had the privilege to remember it and to be descended from its prototypes.

There is another topic barely touched upon which I wish I had the ability and the opportunity to dwell upon at length. I hope my Northern friends here will not be offended when I say that it is the high mission of Southern literature to write the epic of African slavery in America, not merely of the negro himself, with his peculiar dialect and his interesting types of character, but the epic of that great institution of African slavery which brought into existence and highest cultivation the most masterful and patriotic and noble traits of an eminent race, and which in a little more than a century educated a race of barbarians to civilization, to freedom, and alas that I should have to say—no I will not say—to suffrage. But never in the history of the world has any race of men passed so rapidly from utter barbarism to a capacity for freedom, for self-dependence, for Christianity. That epic, which is the highest mission of Southern literature, will not be altogether an "Iliad of Woes." Only, as my friend said, the "Sable wing of African slavery" has been exhibited; but even on that sable wing there was a "silver lining," and it should be the pleasure of all the Southern people to preserve the recollection of those mutual and reciprocal traits of the master and the slave, the tender protection and sympathy of the one, the fidelity, affection and devotion of the other, which is in the heart of every Southern man and woman who remembers those times. The Abolition propaganda before the war, the passions of the war itself, and the subsequent horrors of reconstruction, have necessarily had the effect of leaving our Northern friends to see but one side of the sable wing of slavery. It is for Southern literature, with the passions of the war assuaged

and all its horrors buried in the past, to take hold of this institution of African slavery, which has been so much misrepresented and misunderstood, and typify and illustrate it, in the light of its historic truth. Those beautiful and tender and humane traits which everywhere over the Southern country prevailed, with a few isolated exceptions, give a certain sacredness and tenderness, even beauty, to an institution that had been imposed upon the South through political necessity, and which I do not hesitate to say the Southern people in the main bore nobly and truly. I regard that as a field full of romance, full of poetry, full of love, full of everything that is tender and touching and true, which it is the mission of Southern literature to embalm and immortalize.

It is also the mission of Southern literature to write a Southern history of the war, a Southern history, not merely of battles, but of the principles which necessitated the war, and of the events which followed it. I for one, Mr. President, want that history written impartially and seeking the truth, it is true, but written from a Southern standpoint. I hope that the heart of that historian will be inspired and his pen touched with a loyal fidelity to the principles and traditions and sentiments which led the Southern people into the war, with which they fought it, and with which they have borne and are now bearing the sorrows and burdens that may have been imposed upon them. Not that I believe that history would be any more the true history of the future than a like history written from the Northern standpoint, but that out of the two, from both sides of the shield exhibited in their own individual truth and truthfulness, the historian of the future may eliminate the true history which is to endure forever. Though we may have a new South, we should be true to the old South; and while Southern history is now to some extent the history of new conditions, it is essential to the historical continuity of the Southern people that no attempt shall be made to break with the old traditions and sentiments, which can furnish the only true foundations of a true Southern literature. And I hold it to be in part the duty of our universities and colleges and schools, in their text-books and in their teaching, to be at all times true to the principles and the traditions and the sentiments of our Southern people. I agree entirely with Professor BASKERVILL in the hope that no Southern author will ever write, nor any Southern school ever teach, a history in which the word "rebellion" occurs.

I thank Mr. BASKERVILL for his exceedingly interesting paper and for its stimulating effect, and I look forward personally—though I may not live to see it—to the coming bloom of Southern literature: and in all its departments, however much it may be a literature of the new South, I trust that it will be true to the principles and traditions and characteristics of the glorious old South.

As allusion was made to South Carolina and Virginia. I would like to call upon my colleague from South Carolina whose depart-

ment makes him more familiar with the works of Southern literature than my own. I ask Prof. WOODWARD to represent the state of South Carolina.

Prof. F. C. WOODWARD (Univ. of South Carolina) said :—

I would thank Prof. BASKERVILL for having presented us with the very interesting material which he has gathered to show the evolution, or rather the non-evolution, of the literature of the South. I hope I have nothing in me of sectionalism. Whenever there is any responsibility, political or literary, to be borne in this country I want to share it along with my Northern brethren, so I would extend the query and ask, Why have we so little *American Literature*? and would answer by asking, How could we in America have had a literature? We have no biographies of babies. They would be but the records of pains and squalls, the chronicle of stone-bruises and broken limbs. The reason why we have no literature is that we are too young. I am not speaking of purple patches here and there and the occasional sound of a voice that promised literary development and literary beauty; I am speaking of the literature as a body; literature as the expression of national life filled with thought and feeling. A nation never has a literature when it is young. We are yet barely out of swaddling clothes, and we have scarcely more than the promise of literature. There has been one voice of fiction, HAWTHORNE'S; one voice of poetry, POE'S,—an EMERSON and a LOWELL, and beyond these so far as century plants are concerned within the whole reach of our territory, only here and there a small sprout beginning. I do not expect a great literature yet; I do not wish it now. When England had been a nation eight hundred years it had hardly the beginnings of literature. It might have been supposed then when CHAUCER touched his harp the beginning was made, but lo! CHAUCER passes and England waits two hundred years for its highest poetry. From the time of Elizabeth we claim that its literature dated. The appearance and song of CHAUCER were like some bird who was rudely awakened in the early hours of the morning. It piped a note in anticipation of the day it thought to be at hand, but finding that the dawn came not in response to its cry, it tucked its head beneath its wing, and sank to sleep again. But we will look forward with hope in the promise of a bloom-time of literature that is to come. I am satisfied that we shall have a literature. I know not if our efforts to-day will be worthy to be remembered three or four hundred years hence, but they are in the line towards a literature which shall rise in sweetness and glory like the notes of MAURICE THOMPSON'S mocking bird. Beginning on the lowest branch with a harsh, deep utterance, giving scarcely an indication of sweetness, it rises bough after bough, singing more sweetly, more fully all the while, until seated upon the topmost quivering branch there flows one continual gush of irrepressible song. (Applause).

Prof. ALCÉE FORTIER (Tulane University) said :—

I wish to make a few remarks on Prof. BASKERVILL's paper, to which I listened with great pleasure. Prof. BASKERVILL has made a serious omission. He says in his paper that not one historian has been produced in the South; he has forgotten Mr. CHARLES GAYARRÉ who has been considered in this country and in Europe as a really great historian. Prof. JOYNES has said that a true portrayal of the old plantation life would be of great interest. My old friend, Mr. GAYARRÉ will be eighty-six next February. He was well acquainted with that plantation life and has described it admirably in Harper's *Magazine* (March 1887), in a paper called "A Louisiana Sugar plantation of the Old Régime." I cannot let this occasion pass without saying that Louisiana has produced a literature—a French literature. A certain author, whose name I shall not mention, has intimated that all Louisianians, who were of French or of Spanish origin, were barbarians and that they speak a jargon. My aim has been for the last few years to prove that this was entirely incorrect. In 1886, I had the pleasure of reading before the Convention at Baltimore a paper on the "French Literature of Louisiana," and I really believe that I have proved that we have a good literature and that we have had distinguished Poets, Novelists and Historians. All the various branches of literature have been cultivated by my countrymen in Louisiana, but it is not well known that we are entitled to the credit of writing in our mother-tongue and that we continue to write in that language, although our books are not read much outside of our own State. Although we remember our ancestors and are faithful to our family traditions, we are just as good Americans as anybody in Boston or in any New England state. This morning, Mr. BASKERVILL and Mr. JOYNES both spoke of the Creole, and I believe that the Creole has been mentioned in connection with the Negro. As there are many persons in this country who do not understand what a Creole is, I shall offer an explanation.

Prof. BASKERVILL in rising said:—

I did not mention the Creole in connection with the Negro any more than I mentioned the Southerner in the same connection.

Prof. FORTIER answered:—

Many persons believe that the Creole is of the Negro race. We mean in Louisiana by a Creole all the descendants of the early colonists, both French and Spanish. Now, that we are not of the colored race I shall ask you to determine by looking at me. (Laughter).

Mr. JOYNES said, if I understood him aright, that the Creoles were peculiar in their customs, institutions and literature. We do not want to be peculiar, we do not want to be different from any other men and women, but, if to remember the language of our forefathers, to keep it in the family, to speak it by our firesides to our children and our dear ones and to love the country from which our ancestors

came is to be peculiar, then we do not object to be so. Still I hope that we are not different from other people. I beg your pardon for taking up so much of your time, but whenever that subject comes up I feel that I must speak on it.

Prof. JOYNES remarked :—

I had gotten my opinion from reading Mr. CABLE.

Prof. FORTIER rejoined :—

Then it is but natural that you should have been led into error.

Prof. VAN DAELL said :—

The idea that Creoles are colored people seems to be very widely spread. After my first child was born we sent photographs to some friends in Europe, and from one of the ladies I received a letter congratulating me on the fact that the child had so white a complexion. (Laughter).

At the request of President FORTIER, Prof. KENT took the Chair and Prof. FORTIER then read his paper on

8. *The Acadians of Louisiana and their Dialect.*

The discussion on this paper was opened by Prof. A. MARSHALL ELLIOTT, who said :—

I hope that I may be pardoned for repeating what I have said on former occasions with regard to the character of papers like this one just laid before us, and those presented this morning. These contributions are so directly in the line of what was had in view in establishing this Association that when I find a monograph of the kind coming up, I heartily congratulate myself that we have formed ourselves into an organized body so as to treat such subjects systematically, that is to say, subjects bearing on our own literature, our own country and our own speech, or on the variety of speech and customs that exist in our country—that these varieties may be brought before scholars of Europe, in France, in Germany, in Great Britain, in order that they may see what we are doing, how many dialects, how many kinds of literature, what varied modes of life we have.

The subject that has just been presented to us is one of peculiar interest for me since it touches upon the three phases necessary for such a study: the history, the language and the literature of the Acadians. Prof. FORTIER's paper reminds me of an experience that I had in a tour of investigation made a few years ago through Canada. On the southern bank of the Saint Lawrence, about half way between Quebec and Montreal, I came across a little village, Saint-



Grégoire, inhabited by descendants of the Acadians. Their ancestors had worked their way back through the woods from Boston and had settled upon the bank of the Saint Lawrence, and many of the things that Prof. FORTIER has mentioned of the Acadians of Louisiana are peculiar to the people of that village. A little settlement just outside of this village is composed entirely of the descendants of one family.

To go back to the dispersion of the Acadians which Prof. FORTIER has not treated in full, I remember one September morning some years ago when I took the train from Halifax and went into the country of Evangeline. I shall never forget going along the St. Mary's Bay which has been so beautifully described by others, where the inhabitants of the villages were outraged by Gen. Winslow of Boston, their wives and children standing on their knees on each side of the road and the men driven along for miles, at the point of the bayonet, and forced on the transports, then carried away to Boston and many of them thus separated forever from their families. This was the beginning in 1755 of the dispersion of that wonderful people which had grown up there, had been so prosperous and had developed so beautiful an agricultural life there on St. Mary's Bay. You are aware that these people do not belong to the general French stock in Canada. The Canadian French, properly so-called, came from the Norman French and the Normans are, you know, a very earnest hard working people. You may remember, perhaps, the story that is told of these people. When the fact of their being able to acquire wealth so rapidly is mentioned, they refer to the old saying that the Norman never prays for wealth, but simply that he may be put down beside some one who has wealth and he is sure to get it. These Acadians come mostly from near Rochelle just north of Bordeaux, and their language differs from the dialect of the remaining parts of the country and the other Canadian French who lived around them at that time. The wholesale dispersion of a people, while a cruel is not a new thing, as you who are familiar with classical history may well remember: the old Sabine Colony of Picentes was rooted out by the Latins from their home in Picenum and transplanted *en masse* to the coast of the Sinus Pæstanus where their descendants occupy to-day the little village of Vicenza on the Gulf of Salerno. Since the time of the Latins these dispersions have not been an extraordinary procedure; only the other day I read in the newspapers a telegram from London, dated December 25, which stated that Russia had ordered the expulsion of eleven thousand Germans from its territory. So we have the same thing going on now that went on at the time that Gen. Winslow drove these poor people at the point of the bayonet onto the transports. Many of the latter were never able afterward to rejoin their wives and children but went on from Boston to Louisiana. The question as to whether this was a military necessity or not, has been treated in various ways. I hope that Prof.

FORTIER will give us a complete list of the bibliography on this subject, up to date. A book which has interested me greatly in this matter is that by Mr. AIKINS entitled, 'Selections from Public Documents of Nova Scotia.' There it is maintained that this action was a public necessity at that time, and I notice in one of the reports of the last number of our *Historical Studies* of Johns Hopkins University that a book of four hundred pages has been published by HANNAY, giving a very complete history of the Acadians. The author also maintains that this measure was a necessity and contends that the English in the circumstances did not commit a great crime. That is the historical side and one which to me is extremely interesting. The literary side may not be very remunerative. But there is another point here that is still more interesting for the philologist, I mean the speech mixture. This to-day is one of the burning subjects before investigators in linguistics. In this community in Louisiana there is a fine opportunity for the study of the mixture of language. The south of France differs from the north of France in the pronunciation of some of its vowels and consonants. In Canada I noticed that there was a strong speech mixture, and the study of this subject on the ground where it is a living force, is of great interest for the student of linguistics.

There is another people in this part of the country that I hope Prof. FORTIER will study. They are the Islingues that came there a little later than the Acadians. The latter went there in 1765; in 1768 another people went there from the Spanish Canaries. They were called the Isleños. Here is a fine field for the continuance of a work like that to which Prof. FORTIER has been devoting his attention so long, and I hope that in the future we may have from some Louisianian an account of this people. With your permission I will read a few sentences from a private letter of General Beauregard who wrote a little account of these people which shows something of their origin, etc., and which indicates to us how interesting a subject it would be to treat in connection with work of this kind.

Prof. FORTIER said:—

With regard to the Isleños, or Islingues I think that I can promise the Association a paper on that subject. I have already made arrangements to go to the part of the country where they live, and was to have gone before I came here, but was unable to do so.

Prof. VAN DAELL said:—

I would like for Mr. FORTIER to collect specimens of the original patois and compare it with the several dialects in his own State. Many of the forms that he has cited are in use in some parts of France. Another peculiarity is the changing of names by translation; for instance, I knew a man originally named Petit who went by the name of Small. (Laughter).

Prof. KENT said:—

I would like to hear Prof. JOYNES make some remarks on the subject.

Prof. JOYNES answered:—

I have nothing to say and that being the case I think it best to say nothing, except to express my great pleasure and interest in the paper which has been read.

President FORTIER then resumed the Chair and Mr. E. H. BABBITT, of New York, read a paper entitled

9. *How to use Modern Languages as a Means of Mental Discipline.*

Prof. A. R. HOHLFIELD (Vanderbilt) opened the discussion on this paper as follows:—

It is with a feeling of diffidence that I rise to open this discussion. Unfortunately I was not able to look over Mr. BABBITT's paper before this morning. The subject of the paper, it is true, is to a certain degree familiar to all of us, yet I have always felt that it is much more difficult to talk, that is, to say something useful about general methods and theories, than it is to speak about single facts. For the former always presupposes a full acquaintance with the latter, as our theories ought not to be the result of mere abstract reasoning, but the natural outcome of a long experience. And as there are here assembled a great many Modern Language teachers whose experience is by far greater than mine, I cannot help feeling that they could say something more suggestive and useful in this discussion than I; and I heartily trust that they will do so after I have made a few further remarks, for I do think that the subject chosen by Mr. BABBITT is an exceedingly important one to all who are engaged in the teaching of Modern Languages, and one which is interesting at the present time, when Modern Languages are so often compared with the Ancient Languages, in regard to the amount of linguistic discipline and mental training which may be derived from the study of them. For this reason I should have liked to see Mr. BABBITT give us his opinion on some points more fully.

Linguistic discipline and mental training, it seems to me, are not the only, or even the chief ends of all our modern language teaching, though it may be so with regard to most of such teaching done in this country. I should like to distinguish between three kinds of Modern Language work. First, there are courses of instruction that aim at giving students, especially those of the classics or sciences, a reading knowledge of the languages, so as to enable them to use these languages as a means for original research in their respective lines. Then there are courses of strictly professional work, which we generally

call "post graduate work," intended for specialists and those who wish to become teachers of Modern Languages. The third we usually call the regular college course in Modern Languages, no matter whether instruction be given entirely in college, or partly in the preparatory schools. It seems to me that most of the statements and remarks of Mr. BABBITT refer to this third class of modern language work. This limitation being made, I can say that I agree with Mr. BABBITT on most of the points that he emphasizes as being of great importance. I agree with him in considering the translation work as the principal part of all the modern language work. By translation work, I mean of course the translation from the foreign into the student's own language. Only I should have liked to see the study of the grammar emphasized somewhat more than Mr. BABBITT has done. I do not think that grammar ought to be studied simply just so far as it is absolutely necessary to enable students to translate, without guessing, modern-language texts into their own language; but I believe that a student ought to get deep enough into the study of systematic grammar to become capable of appreciating even the finer points of systematic construction. I also agree fully with Mr. BABBITT with regard to what he says about the *kind* of translation we ought to require from our students. That point was brought out last night by Prof. MATZKE. A translation ought to be correct with regard to the language from which it is translated, as well as that into which we translate; that is, it ought to be accurate and idiomatic, and I think that this cannot be emphasized too strongly.

I should like, in closing these remarks, to touch upon two points with reference to which I wish Mr. BABBITT would give us a little more information. The first is, as to what extent he considers the practice in pronunciation necessary, or at least desirable in the study of a foreign language. I only mention this point, because I think that Mr. BABBITT hardly touched on it at all. The next is in regard to what kind of text-books we should use. One might infer that Mr. BABBITT considers it desirable to read, on the whole, easy texts, and as quickly as this can be done thoroughly. I should, therefore, like to ask him whether he thinks it preferable, in general, to use comparatively easy texts and read them rapidly, or to use just as difficult and advanced works as we can expect our students to master, though this could only be done with some sacrifice of pace.

Mr. BABBITT said:—

With regard to the question of pronunciation, I think that all practical teachers of modern languages of experience have come to the conclusion that it is impossible to get American boys to pronounce a foreign language with sufficient approximation to correctness to warrant their spending much time upon it. The pronunciation of a language is a part of the art of speaking it, and its value will depend upon the circumstances in which the pupils are studying it and upon

the use to which they can put it. For the average American citizen, the mere pronunciation and fluency in speaking are rather an accomplishment than a serious study. If a person is going abroad it is useful for him to speak the language of the country to which he goes, but he will learn more in six weeks in a foreign country than he will in six years at home. So we leave the pronunciation question largely to such young ladies' boarding schools and other places where it is sometimes regarded more or less in the light of a mere accomplishment.

As to the matter of text-books, I would have pupils read texts that are within their powers, but not so far behind their powers as to make the work too easy for them. As I have said before, a man who has undertaken to teach a class of students must feel the mental pulse of his class all the time in order that he may know what it is doing and be able to give it work suited to its powers. The kinds of text to be used, therefore, may vary a good deal and the teacher himself may vary the instruction, giving more difficult work in one class than another.

Prof. VAN DAELL (Boston) said:—

I wish to protest against the general admission of the points mentioned. More attention should be given to the pronunciation. The basis of every language is an oral and not a written basis, therefore it is necessary that the student should understand the pronunciation of language, and without this it would become well-nigh impossible to get a serious foundation for the scientific study of the language. Phonetics ought to receive consideration from the beginning although they cannot be taught by elementary teachers. It is not alone the reasoning faculties that are to be benefited in the study of languages. This study has an æsthetic and a sympathetic scope. We ought to be brought into contact not only with the intellectual development of a nation but also to learn its history, its manners, its morals, and to learn not only of its intelligence but of its heart, the latter study being perhaps just as important a matter as that of its intelligence.

Prof. ADOLPH GERBER (Earlham College) said:—

I don't know whether I agree perfectly with Mr. BABBITT in the whole round of college work. I agree with him as far as the first years are concerned, inasmuch as I think a grammatical translation is the main aim of our instruction during the first and second years. I believe in reading difficult texts accurately and for the students to do a good deal of outside reading and private reading in easy authors. After the second year, I have left in my German classes the translation to the students themselves. In studying such works as "Tasso" I expect the students to do the translating at home, with the exception of difficult passages which we translate in class, and

we spend most of our time in the school-room in discussing German thought in the German language. I ask questions in German to see whether the students have the right understanding of the author and only in case I see that they do not understand my question, will I use English for the discussion of the author and of the literary questions connected with him. I am thus freed from a very great burden by leaving the translation, on the whole, to the students, and by devoting the class-work to a discussion of the literature and the æsthetic side of the authors treated. Mr. BABBITT said that it is not well to comment again on the same point which has already been discussed. I wish our students were of the kind that would not render repetition necessary, but repetition *is* necessary very frequently. I call to mind here an incident that one of my colleagues told me on the occasion of his visiting a certain class. One of the students did not answer a question that was asked him and the teacher said, "I told you that six weeks ago." My colleague remarked, "you must not expect a student to know anything unless you have told it to him twenty times."

Mr. BABBITT said:—

I do not wish to be misunderstood. I said that when a student knows anything, it is time to stop talking about it. I do not wish to be understood as having this paper apply to any thing beyond the mere teaching of the language itself. I am speaking of the discipline which is to be derived from the teaching. My paper does not consider the matter in a literary or philological light.

Prof. FORTIER said:—

I could say many things on this subject, but I will only remark that I disagree with Mr. BABBITT in almost every thing that he has said.

Prof. JOYNES said:—

I am sorry that the discussion should close without a more explicit expression from those who, I know, are opposed to Mr. BABBITT's views. I agree with this paper on all important points and regard it as exceedingly valuable, certainly highly suggestive; and I take great pleasure in saying, with perhaps a little self gratification as I am, perhaps, the father of the Pedagogical Section of the Association, that I congratulate myself that this department has produced a paper so valuable and suggestive in my opinion as that to which we have just listened. I regret that some of my friends on the other side have not the time to express their own valuable views. I do not agree with Mr. BABBITT in his view concerning pronunciation. I think that should be stressed from the beginning, because French which is not pronounced as such is not French, and so in regard to other languages; and while there are many teachers who are not

qualified to teach and cannot possibly impart entirely accurate and perfect pronunciation in a foreign language, yet we never can reach the ideal. We are responsible for doing our best under all conditions, and I regard it as most important that we should insist upon the closest approximation to accuracy of pronunciation that can be possibly attained. That is one item in which the discipline of modern languages is better than that of the classic languages. In striving to reach an approximately exact pronunciation, the ear and the tongue are constantly undergoing a training which is of great value.

It is always with great regret that I hear modern languages spoken of as substitutes for the classic languages. I do not regard them from that point of view. I rather regard them as auxiliaries, and, as the Secretary of this convention said last night, we are not proposing to oppose any thing, but simply to develop something. But it is nevertheless true as a matter of fact, that many pupils in our colleges and universities who have not studied and will not study the classics are engaged in the study of the modern languages. In that sense we may regard the latter as substitutes for the classics. It is exceedingly important that we should divide the students of modern languages into different sections, in each of which different methods of teaching should be employed. They may be divided into two groups, one consisting of those who are studying modern languages as auxiliary and have already had preparation in the classics, and the other of those who are without that preparation and are studying French and German alone. These classes are very different and come with entirely different preparation, and should be taught separately. I have not myself the opportunity of dividing my students into such classes, but I hope I may have before very long.

On account of the limited time remaining before the close of the session, further discussion on this paper was declared out of order. Prof. F. R. BUTLER of the Woman's College, Baltimore, submitted a paper on

10. *Methodology of literary study for Collegiate Classes,*

of which a minor part only was read, much to the regret of many of the members who were especially interested in this subject.

Prof. BASKERVILL, as Chairman, then presented the report of the committee on nominations, recommending as officers for the ensuing year the same persons who had served for the previous year, with the following changes: Prof. E. S. JOYNES of South Carolina was made President of the Pedagogical Section in place of Prof. CHARLES E. FAY (Tufts College); Deán M. CAREY THOMAS of Bryn Mawr, a member of the Executive Council

instead of ROSALIE SÉE; Prof. F. C. WOODWARD of South Carolina, a member of the Executive Council in place of Prof. J. M. HART (Cornell University), and Profs. BASKERVILL and DEERING of Vanderbilt University, in place of Profs. CALVIN THOMAS (Univ. of Michigan), and P. B. MARCQU (Harvard), members of the Editorial Committee.—The report was adopted.

Prof. JOHN P. FRUIT, Chairman of the Committee on auditing the Treasurer's report stated on behalf of his committee that the papers and books of the Treasurer had been examined and found to be correct.—The report was accepted.

Prof. EDW. S. JOYNES, Chairman of the Committee appointed to prepare resolutions on the deaths of Rev. CLELAND KINLOCH NELSON, D.D., of Maryland, and Prof. JOHN G. R. McELROY of the University of Pennsylvania, presented the following report which was adopted :—

Since the last annual meeting of the Association, we have to record the death of two of its members—one ripe in years and usefulness—the other in the flower of his age and the fullness of promise.

1. The Rev. CLELAND KINLOCH NELSON, D.D., a descendent of a Virginia family distinguished through many generations, was born in Albemarle Co., Va., in 1814. His life work was chiefly that of a minister of the Gospel in the Protestant Episcopal Church. At one time President of St. John's College, Md., he had continued in the work of teaching, after his resignation, until compelled by ill health to retire from active service a short time before his death. He was an ardent student, especially of the classical languages, and an able and successful teacher. His connection with this Association was due rather to his devotion to education and the advancement of knowledge in general, than to special study in modern languages. After a long and useful career, as preacher and as teacher, he leaves to us the memory of a blameless life and an honored name.

2. In the death of Prof. JOHN G. R. McELROY, the Association loses one of its most active and devoted members, in the midst of his usefulness, and in full promise of still larger activity and distinction. Your Committee would adopt for record herewith the obituary published in *Mod. Lang. Notes*, for January, 1891, which, while it hardly admits of comparison, is only too short for this commemoration of so much ability and worth.

"Professor JOHN G. R. McELROY, of the University of Pennsylvania, died on November 26, after a severe illness of several months. Professor McELROY was born in Philadelphia in 1842, and was graduated from the University of Pennsylvania, with high honors, in 1862. Subsequently he went to Chicago, where he became an instructor in the High School of that city. In 1867 he was called to the University of Pennsylvania as Assistant Professor of Rhetoric and History; he was



transferred to the Adjunct Professorship of Greek in 1869, and in 1879 was elected Professor of Rhetoric and the English language.

The most important published work of Professor MCELROY is a text-book, 'The Structure of English Prose,' which has been deservedly popular, being used at Cornell University, the University of Pennsylvania, the High Schools of the Dominion of Canada, and elsewhere. His 'Essentials of English Etymology' has also met with considerable favor. Prof. MCELROY was a frequent contributor to *Shakesperiana*, the *Mod. Lang. Notes*, the *Philadelphia American*, the *Academy* (Boston), and other journals; his articles are invariably characterized by careful scholarship, originality of thought, and an admirable style. His more recent studies have been largely in Early and Middle English, and only last summer he was invited by Dr. FURNIVALL to undertake the "Variorum" Glossary of CHAUCER, which has so long been meditated by scholars, and for which Prof. MCELROY had been gathering material for several years.

Prof. MCELROY's professional life has been completely identified with the University of Pennsylvania, and his voice has ever been raised in behalf of her progress. The institution owes much to his active, conscientious and fearless performance of duty, and rarely has a teacher combined the qualities of a scholar and a gentleman in the exercise of so wholesome an influence upon the students under his care."

Prof. CHAS. H. GRANDGENT, Chairman of the committee on the time and place of the next Annual Convention, stated that his committee recommends Washington as the next place of meeting, it being a railroad centre and a city where other historical and literary societies would likely be in session and by reason of whose meetings the attendance upon the sessions of the MODERN LANGUAGE ASSOCIATION might be materially increased. As his committee did not understand that the time of the meeting had been left to them, they were not able to report on that point, but moved that this question be referred to the Executive Council.

Prof. KENT said:—

I desire to call the attention of the Association to the question of changing the time of the meeting from the Christmas to the summer holidays, just before the teachers would leave for their summer excursions to Europe and elsewhere. During Christmas the holidays in many colleges are very short and, on that account, many members of the Association are not able to attend its meetings; and again, there are other members who do not wish to spend their Christmas and New-Year holidays on the railroads and away from their families. I have, therefore, thought that the Association might with propriety discuss the advisability of changing the time of its meeting.

Prof. VAN DAELL said:—

If the time of the meeting is to be changed to the summer, I would vote for some other place than Washington which at that season is unhealthy.

Prof. JOYNES moved that both the time and the place of the next meeting be referred to the Executive Committee. The motion was carried.

Prof. GRANDGENT, Secretary of the Phonetic Section, then submitted the following report which was adopted:—

#### PHONETIC SECTION.

##### SECRETARY'S REPORT FOR 1890.

During August I sent circulars to eighty-six persons, nearly all members of the MOD. LANG. ASSOCIATION, calling for investigations of vowel-formations, for phonetic transcriptions, and for pecuniary aid. This circular was afterwards printed in the November number of *Modern Language Notes*. In answer to my request, I have received thirteen dollars and several scientific contributions. Two gentlemen have offered to measure their vowels: Dr. J. M. MANLY, who has a characteristic southern pronunciation, is, I hope, approaching the end of his task; Dr. R. HOCHDÖRFFER has just begun examining the vowels of his native German. Prof. J. P. FRUIT, of Kentucky, has given me a phonetic transcription of an 'Uncle Remus' story. Of American versions of paragraph thirty-eight of SWEET's 'Elementarbuch des gesprochenen Englisch' I have as yet only two specimens, but expect soon to get more; when I have collected six or eight, I hope to be able to publish them. Mr. C. P. LEBON, of Boston, has promised me some notes on French phonetics.

In October I distributed five hundred copies of a second circular, sending them to all members of the MODERN LANGUAGE ASSOCIATION and the AMERICAN DIALECT SOCIETY. This sheet contained questions (reprinted in *Modern Language Notes* for December) on various points of American pronunciation. I received one hundred and eighty answers, which I have registered and tabulated with great care. They represent twenty-five of our States, Nova Scotia, England, and France. If I had obtained five hundred replies, instead of one hundred and eighty, my statistics would, of course, have been more trustworthy. As it is, some of the results are valuable in themselves, while others are interesting mainly as an indication of what might be done in this line. The figures show, among other things, that English "back" *v* (as in 'hut') is extremely rare in this country; that *o* (as in 'hot') is generally unrounded, except in New England; that *ē* (as in 'hurt') is usually round. I have added to my report a full account of this investigation.

The report of the treasury department is as follows:

##### RECEIVED.

One dollar from each of the following gentlemen: L. B. R. BRIGGS, M. J. DRENNAN, A. M. ELLIOTT, J. P. FRUIT, J. GEDDES, JR., C. H. GRANDGENT, C. E. HART, J. M. HART, R. HOCHDÖRFFER, C. P. LEBON, L. F. MOTT, E. S. SHEDDEN, E. SPANHOOFD..... \$13.00

EXPENDED.	
Stationary .....	\$ 1.50
Printing.....	5.00
Stamps .....	6.50
	<hr/>
	\$13.00
C. H. GRANDGENT,	
Secretary.	

Prof. BASKERVILL announced the details of an excursion that would be made to "Belle Meade" farm during the afternoon.

Prof. ROBERT SHARP (Tulane University) offered the following resolution which was unanimously adopted:—

The MODERN LANGUAGE ASSOCIATION returns its hearty thanks to the faculty of Vanderbilt University and to the people of Nashville, for the kind hospitality and entertainment, which have made their stay entirely pleasant and memorable.

F. C. WOODWARD,  
J. W. REDD,  
ROBERT SHARP.

President FORTIER then declared the Eighth Annual Convention of the MODERN LANGUAGE ASSOCIATION adjourned, after making the following remarks:—

I desire to thank the Convention and its members for their kindness and courtesy to me as an individual and as presiding officer of this meeting. I trust that you may have the most pleasant recollection of this Convention, and I now take occasion to wish you all a very happy new year.

The Convention then adjourned, and partook of a second luncheon prepared in Wesley Hall, as on the previous day.

"On the afternoon of Wednesday, December 31, after the close of the regular sessions of the Convention, a large number of the members availed themselves of an excursion train especially provided for their accommodation, to accept General JACKSON's invitation to visit "Belle Meade," his finely appointed and widely famed stock-farm, situated a few miles from the city. After the inspection of the rare collection of thoroughbred stock, and of the deer-forest—in which several herds of deer were stampeded for the delectation of the visitors—the party was entertained by the General and his household at the old mansion,—one of the few examples of those planters' homes, so often alluded to in Dr. BASKERVILL's paper, which survive to remind us that with the civilization of which they formed the centres—whatever may have been its deficiencies—there passed out of the world a peculiar and irrecoverable social charm."—*Mod. Lang. Notes*, vol. vi, p. 71.

APPENDIX I.—PROGRAMME.

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***EIGHTH ANNUAL CONVENTION***

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—OF THE—

Modern Language Association of America

TO BE HELD IN UNIVERSITY HALL,

VANDERBILT UNIVERSITY, NASHVILLE, TENN.

**December 29, 30 and 31, 1890.**

### OFFICERS OF THE ASSOCIATION.

JAMES RUSSELL LOWELL, President, Harvard University, Cambridge, Mass.  
A. MARSHALL ELLIOTT, Secretary, Johns Hopkins University, Baltimore, Md.  
HENRY ALFRED TODD, Treasurer, Johns Hopkins University, Baltimore, Md.

#### EXECUTIVE COUNCIL:

THE PRESIDENT, }  
THE SECRETARY, } *Ex-Officio.*  
THE TREASURER, }

G. A. BARTLETT, Harvard University, Cambridge, Mass.  
H. S. WHITE, Cornell University, Ithaca, N. Y.  
ROSALIE SÉE, Buffalo, N. Y.  
E. S. JOYNES, University of South Carolina.  
ALCÉE FORTIER, Tulane University of Louisiana,  
CHARLES W. KENT, University of Tennessee.  
J. M. HART, Cornell University, Ithaca, N. Y.  
M. B. ANDERSON, State University of Iowa.  
A. GERBER, Earlham College, Richmond, Ind.

#### PHONETIC SECTION:

*President*, A. MELVILLE BELL,  
Washington, D. C.  
*Secretary*, C. H. GRANDGENT,  
Cambridge, Mass.

#### EXECUTIVE COMMITTEE:

J. M. HART, *First Vice-President*.  
ALCÉE FORTIER, *Second Vice-President*.  
C. W. KENT, *Third Vice-President*.

#### PEDAGOGICAL SECTION:

*President*, CHARLES E. FAY,  
Tufts College, Mass.  
*Secretary*, A. N. VAN DAELL,  
Mass. Institute of Technology.

#### EDITORIAL COMMITTEE:

CALVIN THOMAS, Univ. of Michigan.  
P. B. MARCOU, Harvard University.

# ORDER OF EXERCISES.

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## **FIRST SESSION.\***

**December 29 (MONDAY).**

**8 p. m.**

ADDRESS BY LANDON C. GARLAND, A.M., LL.D., CHANCELLOR  
OF VANDERBILT UNIVERSITY.

## **SECOND SESSION.**

**December 30 (TUESDAY).**

**9.30 a. m.**

- a. Reading of the Secretary's and Treasurer's Reports.
- b. Appointment of Committees.
- c. Reading of Papers.

1. Some Phases of TENNYSON's "In Memoriam."  
President HENRY E. SHEPHERD, *College of Charleston,  
South Carolina.*
2. The Spanish Pastoral Romances.  
Professor HUGO ALBERT RENNERT, *Univ. of Penna.,  
Philadelphia.*
3. Some Dialectic Survivals of Older English in Tennessee.  
Professor CALVIN S. BROWN, *Vanderbilt Univ., Tenn.*

**1 p. m.** Luncheon in Wesley Hall.

## **THIRD SESSION.**

**2.30 p. m.**

1. A Plea for the Study of Literature from the Æsthetic  
Standpoint.  
Professor JOHN PHELPS FRUIT, *Bethel College, Ky.*
2. Southern Literature.  
Professor W. M. BASKERVILL, *Vanderbilt Univ., Tenn.*
3. Juan Ruiz de Alarcon—the Mexican.  
Professor F. M. PAGE, *University of the South, Tenn.*

**4 p. m.** Reception by Mr. E. W. COLE.

\*Sessions open to all interested in modern languages. The attendance of ladies will be expected and welcomed.

The **American Dialect Society** will hold its annual meeting at Vanderbilt University on Tuesday, December 30, at 9 a. m. All delegates to the MODERN LANGUAGE ASSOCIATION are cordially invited to attend.

**FOURTH SESSION.**

**December 31** (WEDNESDAY).

**9.30 a. m.**

1. The Acadians of Louisiana and their Dialect.  
Professor ALCÉE FORTIER, *Tulane University of La.*
2. The Translation of Anglo-Saxon Poetry.  
Professor JAMES M. GARNETT, *University of Virginia.*
3. How to Use Modern Languages as a Means of Mental Discipline.  
Mr. E. H. BABBITT, *New York City.*

**1 p. m.** Luncheon in Wesley Hall.

**FIFTH SESSION.**

**2.30 p. m.**

- a. Report of Committees and Other Business.
- b. Reading of Papers.

1. The Name Cædmon.  
Professor ALBERT S. COOK, *Yale University, Conn.*
2. A Methodology of Literary Study for Collegiate Classes.  
Professor R. F. BUTLER, *Woman's College, Baltimore.*

*Papers presented for publication:*

1. The Riming System of Alexander Pope.  
Miss L. MCLEAN, *University of California, Berkeley.*
2. The Phonology of the Stressed Vowels in *BEOWULF*.  
Mr. CHARLES DAVIDSON, *Belmont, Cal.*

**LOCAL ARRANGEMENTS.**

The place of general rendezvous for delegates to the convention, will be the Maxwell House, in Nashville, where rates for room and board are \$2.00 per day and upward. From the hotel, the University may be reached in about fifteen minutes by electric railway. Luncheon will be given in Wesley Hall, on the University Campus, on the 30th and 31st, from 1 to 2.30 p. m. All members and their wives are invited.

Mr. E. W. COLE, Treasurer of Vanderbilt University, will give a social reception to the Association, at his residence in the city, from 4-7 p. m. on Tuesday. Members will have an opportunity to meet here many of the citizens of Nashville.

Reduced railway rates have been obtained for the railways belonging to the Southern Passenger Association, composed of the following companies:

Atlantic Coast Line; Atlanta & West Point Railroad; Brunswick & Western Railroad; Charleston & Savannah Railway; Central Railroad of Georgia; East Tenn. Virginia & Georgia Ry.; Georgia Railroad; Georgia Pacific Railway; Georgia Southern & Florida

Railroad; Jacksonville, Tampa & Key West Ry.; Memphis & Charleston Railroad; Norfolk & Western Railroad; Pennsylvania Railroad; (*Lines South of Washington.*) Port Royal & Augusta Railway; Raleigh & Gaston Railroad; Richmond & Danville Railroad; Richmond, Fredericks & Potomac R. R.; Savannah, Florida & Western Ry.; Seaboard & Roanoke Railroad; Shenandoah Valley Railroad (*Lines South of Potomac River.*) South Carolina Railway; Western & Atlantic Railroad.

### ***Regulations Regarding Excursion Rates.***

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1. Each delegate or member desiring the excursion rate must purchase a first-class ticket (either limited or unlimited) to the place of meeting, for which he will pay the regular fare; and upon request, the Ticket Agent will issue a printed certificate of purchase.

2. If through tickets cannot be procured at the starting point, parties will purchase to the most convenient point where such through tickets can be obtained, and repurchase through to place of meeting, requesting a certificate from the Ticket Agent at the point where repurchase is made.

3. Tickets for the return journey will be sold by the Ticket Agents at the place of meeting, at one-third the highest limited fare, only to those holding certificates signed by the Ticket Agent at point where through ticket to place of meeting was purchased, and countersigned by the Secretary or Clerk of the Association, certifying that the holder has been in regular attendance at the meeting.

4. It is very important that a certificate be procured, as it will indicate that full fare has been paid for the going journey, and that the purchaser is, therefore, entitled to the excursion fare returning. It will also determine the route via which the ticket for return journey should be issued.

5. Ticket Agents will be instructed that the excursion fares will not be available for the return journey, unless the holders of certificates are properly identified, as provided for in the certificate, including the statement of the Secretary or Clerk that there have been in regular attendance not less than *one hundred persons* holding receipted certificates of the standard form.

**N. B.—“No Refund of fare will be made on any account whatever because of failure of the parties to obtain Certificates.”**

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### ***LOCAL COMMITTEE.***

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The following gentlemen have kindly consented to serve as a Local Committee, and will be glad to show the delegates any courtesies in their power:

W. M. BASKERVILL, *Chairman.*

J. H. KIRKLAND,  
C. F. SMITH,

WALLER DEERING,  
A. R. HOHLFELD.



## SYLLABUS OF PAPERS.

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BABBITT, E. H.: Language the medium, and so the measure, of thought. Discipline in language a discipline of thinking processes. Modern Languages as compared with ancient, embody thinking processes near our own, and less commentary-work to make them intelligible. This leaves room for, 1. More accurate translation from the outset; 2. A better drill of the reasoning faculties in sight translation; 3. A very important discipline *in pace*. Methods in detail covering these points.

BASKERVILL, W. M.: Literature defined—a dearth of it in the South before the War.—The causes: an attempt to account for sporadic appearances, as in Georgia.—The writings of Southern statesmen.—War poetry.—The rise of a new school about 1870: its eclipse and an attempt to account for it.—The outlook.

BUTLER, R. F.: The presence of literary studies in the collegiate curriculum capable of justification only on the basis of an adequate mode of treating them. Actual practice divergent; treatment often diffuse and without well-defined aims, often narrow and dogmatical. Statement of the formal requirement involves, first, a strict formulation of the general pedagogical aim; and, second, the determination as to how far the nature of the material of investigation affects the attainment of this aim.—The instructor can know how far and in what particular literature lends itself to specific educational ends only as he surveys the whole detail of literary investigation with an understanding of its motive principles. It is the purpose of an *Encyclopædia and Methodology* of any department of knowledge to make such a survey of the entire field possible to the specialist.—Requirement that the student shall be aware of a distinct end for each detail of all work undertaken. Systematic instruction in the principles to be used as norms of literary investigation. Want of practical utility for the collegiate student in existing works by БОЕЦКН, ELZE and others. Principles to be formulated with reference to the point of view of the student rather than the ideal requirements of the science. The starting-point. The two principles concerned: that of the practical understanding of literature (БОЕЦКН's *Wiedererkennen*), and that of the scientific understanding (БОЕЦКН's *Erkennen*). As to how far the second of these presupposes the first.—As to a substitution of a *Methodology of Literary Study* for the general course in Rhetoric in the collegiate curriculum on the ground that Rhetoric, no less than Literature, demands a different treatment from that commonly given to it, and that the ends proper to it will be best served by making it so approximate to the character of a *Methodology of Literary Study* that the two can be united in one course of instruction.

- COOK, ALBERT S.: Contradictory opinions respecting origin of name expressed in *Encyclopædia Britannica* and 'Dictionary of National Biography.'—Has any English etymology yet been found for the name? Is the Celtic derivation proposed by Mr. HENRY BRADLEY admissible? What is to be said concerning its derivation from Hebrew or Chaldee? Sir FRANCIS PALGRAVE's letter.—Considerations which weaken the force of the argument against an Oriental source.—Possible starting-point for discovery of significance.—Independent argument from phonology.
- DAVIDSON, CHARLES: The accented vowel of each word in "Béowulf" compared with West-Germanic and West-Saxon form. Words classified in alphabetized lists with reference to earliest occurrence. Cross-reference for all dialectal variations; also to the COOK-SIEVERS' 'Grammar.'
- FORTIER ALCÉE: Introduction; i. A brief History of Acadia and of the Dispersion of the Inhabitants; ii. A Journey to the Tèche country: Description of the land where the Acadians settled in 1765: Manners and Customs of the Acadians; iii. Specimens of the Acadian Dialect.
- FRUIT, JOHN PHELPS: Significance of a work of Art.—Æsthetic beauty versus utilitarian beauty.—Æsthetic worth of things illustrated.—Æsthetic beauty extrinsic and expressed by creative workmanship.—A work of Art organic. Illustrated.—The artist, a creator: the artisan, a maker.—Creative workmanship spiritual.—Study of creative aptitudes.—Superiority of language as a physical basis for exhibiting the artist's workmanship.—The best of Art found in Literature, and most accessible to the people. Easiest to comprehend in that all are practised in the use of language.—A cause of the decadence in Literature, a neglect of the masters. The newspapers' part in the decadence.—The remedy and the teacher.
- GARNETT, JAMES M.: Brief notice of existing translations; discussion of the subject and of theories of Anglo-Saxon verse.—General impression made by the rhythmical flow. Similar impression desirable in modern English.—Alliteration. Line-for-line translation with four accents and alliteration represents normal verse most closely. If unattainable without violence to modern idiom, gives movement necessary. Use of archaic words. Compare WILLIAM MORRIS's 'Sigurd the Volsung.' Example: "The Dream of the Rood."
- PAGE, FRED. M.: a. The history of Spanish Literature in the seventeenth century illustrates the necessity of studying the political history of any stated period in order to understand the true character of its Literature; b. Short sketch of the rise and fall of the Spanish power in the sixteenth and seventeenth

centuries; c. Influence of Spanish institutions of this period upon Spain's Literature—they led to the concentration of literary effort upon special kinds of intellectual work;—d. How the drama became the powerful exponent of popular thought, etc.—Its spontaneous development, general character;—brief comparison of the methods of the different schools.—JUAN RUIZ DE ALARCON—compared to his contemporaries—wherein he conformed to the prevailing interpretation of drama by his contemporaries, his own individual ideal of dramatic composition. His superiority, and inferiority in some respects, to the better-known, most highly appreciated Spanish dramatists. Discussion of several of his principal dramas; outline of plots, the character, fundamental idea; form of versification; language, style.

RENNERT, HUGO ALBERT: The Introduction of the Pastoral Romance into Spain, in the middle of the sixteenth century.—Causes of its immediate success. Its origin in Italy. The 'Ameto' of BOCCACCIO. The 'Arcadia' of SANNAZZARO, the model of the Spanish Pastoral Romances. The inconsistencies and extravagances of the latter. The Spanish Pastoral Romances considered in chronological order: The 'Diana' of MONTEMAYOR. Its continuation by ALONZO PEREZ and GASPAR GIL POLO. The 'Diana' of TEXEDA a plagiarism. The *Ten Books of the Fortune of Love* by LO FRASSO. The 'Filida' of MONTALVO: The 'Galatea' of CERVANTES: The *Enlightenment of the Jealous* by ENCISO; The 'Arcadia' of LOPE DE VEGA: The *Age of Gold* by VALBUENA. The *Tragedies of Love* by SOLORZENO. The *Constant Amarylis* of FIGUEROA. The *Reward of Constancy* by ESPINEL ADORNO. The *Cynthia of Aranjuez* by CORRAL. The *Shepherds of the Betis*, by SAAVEDRA. The *Experiences of Love and Fortune*, by CUEVAS. The 'Havidas' of ARBOLANCHES. Causes of the decline of the Pastoral Romance in Spain. It is succeeded by the "Novela Picaresca."

SHEPHERD, HENRY E.: The specific intent of this paper is to suggest a broader and more critical study of TENNYSON's supreme poetic achievement. It is introduced by a comparison between "In Memoriam" and the several great elegiac attainments of the English language such as "Lycidas," "Adonais," etc. The parallel between "Lycidas" and the poem under consideration is carried out in detail, the historic and intellectual life of TENNYSON's and MILTON's eras being examined at length.—The origin of the "In Memoriam" stanza is traced through several centuries, as far back at least as the time of SPENSER, BEN JONSON and Lord HERBERT of Cherbury.—The relation of the poem to the theological movements and the religious evolution of the age is discussed in full and the probable influence of

these movements is traced specifically in several phases of the work.—The idea of the poet, his progress from doubt and despondency to restored faith and triumphant hope, is explained and the organic unity of the poem is shown to be perfect. The writer explains the relation of Arthur Hallam, the hero of "In Memoriam," to ALFRED TENNYSON and contrasts his relation with that of Edward King to JOHN MILTON. He endeavors to show that a great work of literary art, such as the poem under review, is as legitimate a subject for critical procedure as an ancient classic.—"In Memoriam" abounds in varied learning, recondite allusion, and is, in the purest sense, an expression of the spiritual and intellectual life of this country. The direct purpose of the essay is to stimulate in others a desire for a more intimate knowledge and a more enlightened appreciation, of this sovran effort of English elegiac poetry. The essayist declares that it had been one of the noblest inspirations of his own life.

## APPENDIX II.

### CONSTITUTION

— OF THE —

## Modern Language Association of America.

#### I.

The name of the Society shall be THE MODERN LANGUAGE ASSOCIATION OF AMERICA.

#### II.

Any person approved by the Executive Council may become a member by the payment of three dollars, and may continue a member by the payment of the same amount each year.

#### III.

The object of the Association shall be the advancement of the study of the Modern Languages and their Literatures.

#### IV.

The officers of this Association shall be a President, Secretary, Treasurer and nine members, who shall together constitute the Executive Council, and these shall be elected annually by the Association.

#### V.

The Executive Council shall have charge of the general interests of the Association, such as the election of members, calling of meetings, selection of papers to be read, and the determination of what papers shall be published.

#### VI.

This Constitution may be amended by a two-third vote at any annual meeting, provided the proposed amendment has received the approval of the Executive Council.

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#### **Amendment adopted by the Baltimore Convention, Dec. 30, 1886.**

1. The Executive Council shall annually elect from its own body three members who, with the President and Secretary, shall constitute the Executive Committee of the Association.

2. The three members thus elected shall be the Vice-Presidents of the Association.

3. To this Executive Committee shall be submitted, through the Secretary, at least one month in advance of meeting, all papers designed for the Association. The said Committee, or a majority thereof, shall have power to reject or accept such papers, and also among the papers thus accepted, to designate such as shall be read in full, and such as shall be read in brief, or by topics, for subsequent publication; and to prescribe a programme of proceedings, fixing the time to be allowed for each paper and for its discussion.

### APPENDIX III.

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#### OFFICERS OF **THE MODERN LANGUAGE ASSOCIATION OF AMERICA.**

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*President:*  
JAMES RUSSELL LOWELL,  
*Harvard University, Cambridge, Mass.*

<i>Secretary:</i> A. MARSHALL ELLIOTT, <i>Johns Hopkins University, Baltimore, Md.</i>	<i>Treasurer:</i> HENRY ALFRED TODD, <i>Johns Hopkins Univ., Baltimore, Md.</i>
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**EXECUTIVE COUNCIL:**  
(in addition to the above-named officers).

G. A. BARTLETT,  
*Harvard Univ., Cambridge, Mass.*

H. S. WHITE,  
*Cornell University, Ithaca, N. Y.*

M. CAREY THOMAS,  
*Bryn Mawr College, Pennsylvania.*

ALCÉE FORTIER,  
*Tulane University of Louisiana.*

C. W. KENT,  
*University of Tennessee.*

F. C. WOODWARD,  
*University of South Carolina.*

M. B. ANDERSON,  
*State University of Iowa.*

A. GERBER,  
*Earlham College, Richmond, Ind.*

JOHN E. MATZKE,  
*University of Indiana, Bloomington.*

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#### **EXECUTIVE COMMITTEE:**

H. S. WHITE,  
*First Vice-President.*

C. W. KENT,  
*Second Vice-President.*

M. B. ANDERSON,  
*Third Vice-President.*

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#### **EDITORIAL COMMITTEE:**

W. M. BASKERVILL,  
*Vanderbilt University.*

WALLER DEERING,  
*Vanderbilt University.*

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#### **PHONETIC SECTION:**

*President:*  
A. MELVILLE BELL,  
*Washington, D. C.*

*Secretary:*  
C. H. GRANDGENT,  
*Cambridge, Mass.*

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#### **PEDAGOGICAL SECTION:**

*President:*  
E. S. JOYNES,  
*Univ. of South Carolina.*

*Secretary:*  
A. N. VAN DAELI,  
*Mass. Institute of Technology.*

## APPENDIX IV.

### *MEMBERS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA.*

- Adler, Dr. Cyrus, Johns Hopkins Univ., Baltimore, Md.  
Akers, Prof. J. T., Central Coll., Richmond, Ky.  
Allen, Mr. Alfred, Alfred Centre, New York.  
Allen, Prof. Edw. A., Univ. of Missouri, Columbia, Mo.  
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Anderson, Prof. M. B., State Univ. of Iowa, Iowa City, Ia.  
Andrews, Prof. G. L., U. S. Military Academy, West Point, N. Y.  
Armes, Prof. Wm. D., Univ. of California, Berkeley, Cal.  
Armstrong, Prof. J. L., Trinity Coll., Randolph Co., N. C.  
Augustin, Miss Marie J., Sophie Newcomb Memorial Coll., New Orleans, La.
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Davies, Prof. W. W., Ohio Wesleyan Univ., Delaware, O.  
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Epes, Prof. J. D., Centre Coll., Danville, Ky.

Fairfield, Rev. F. W., Tabor Coll., Tabor, Iowa.  
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Goebel, Dr. Julius, Hackensack, N. J.  
Gompertz, Prof. C. F., Univ. of Texas, Austin, Texas.  
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Klenner, Mr. R. F., Baltimore, Md.  
Kolbe, Prof. C. F., Buchtel Coll., Akron, Ohio.

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\* Deceased.

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Kuersteiner, Prof. A. F., Hughes High School, Cincinnati, O.

Lang, Prof. H. R., Swain Free School, New Bedford, Mass.  
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Library of Colby Univ., Waterville, Maine.  
Library of Wesleyan Univ., Middletown, Conn.  
Little, Rev. C. J., Dickinson Coll., Carlisle, Pa.  
Littleton, Prof. J. T., 1119 Main St., Danville, Va.  
Lodeman, Prof. A., Michigan State Normal School, Ypsilanti, Mich.  
Logie, Dr. Thos., Williams Coll., Williamstown, Mass.  
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## APPENDIX V.

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### PERSONS PRESENT AT THE EIGHTH ANNUAL CONVENTION

— OF THE —

### *MODERN LANGUAGE ASSOCIATION OF AMERICA.*

NASHVILLE, DECEMBER 29-31, 1890.

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Freeman, Clarence, Southwestern Baptist Univ., Jackson, Tenn.  
Fruit, John Phelps, Bethel Coll., Russellville, Ky.
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Gill, Chas. G., Tulane Univ., New Orleans, La.  
Grandgent, Charles H., Cambridge, Mass.

- Hamner, Laura V., Memphis, Tenn.  
Hohlfeld, A. R., Vanderbilt Univ., Nashville, Tenn.  
Hulme, Wm. H., Vanderbilt Univ., Nashville, Tenn.  
Huntington, Ellery, Univ. of Nashville, Nashville, Tenn.
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*Book of the Association of America*

**EIGHTH ANNUAL CONVENTION**

— OF —

**The Modern Language Association of America,**

TO BE HELD IN UNIVERSITY HALL,

**VANDERBILT UNIVERSITY, NASHVILLE, TENN.,**

**December 29, 30 and 31, 1890.**

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M. B. ANDERSON, State University of Iowa.  
A. GERBER, Earlham College, Richmond, Ind.

#### PHONETIC SECTION:

*President*, A. MELVILLE BELL,  
Washington, D. C.

*Secretary*, C. H. GRANDGENT,  
Cambridge, Mass.

#### EXECUTIVE COMMITTEE:

J. M. HART, *First Vice-President*.  
ALCÉE FORTIER, *Second Vice-President*.  
C. W. KENT, *Third Vice-President*.

#### PEDAGOGICAL SECTION:

*President*, CHARLES E. FAY,  
Tufts College, Mass.

*Secretary*, A. N. VAN DAELL,  
Mass. Institute of Technology.

#### EDITORIAL COMMITTEE:

CALVIN THOMAS, University of Michigan.  
P. B. MARCOU, Harvard Univ., Cambridge, Mass.

# ORDER OF EXERCISES.

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## **FIRST SESSION.\***

**December 29 (MONDAY).**  
**8 p. m.**

ADDRESS BY LANDON C. GARLAND, A. M., LL. D., CHANCELLOR OF  
VANDERBILT UNIVERSITY.

## **SECOND SESSION.**

**December 30 (TUESDAY).**  
**9.30 a. m.**

- a. Reading of the Secretary's and Treasurer's Reports.
- b. Appointment of Committees.
- c. Reading of Papers.

- 1. Some Phases of TENNYSON'S "In Memoriam."  
President HENRY E. SHEPHERD, *College of Charleston, S. C.*
- 2. The Spanish Pastoral Romances.  
Professor HUGO ALBERT RENNERT, *University of Penna., Philada.*
- 3. Some Dialectic Survivals of Older English in Tennessee.  
Professor CALVIN S. BROWN, *Vanderbilt University, Tenn.*

**1 p. m.** Luncheon in Wesley Hall.

## **THIRD SESSION.**

**2.30 p. m.**

- 1. A Plea for the Study of Literature from the Æsthetic Stand-point.  
Professor JOHN PHELPS FRUIT, *Bethel College, Ky.*
- 2. Southern Literature.  
Professor W. M. BASKERVILL, *Vanderbilt University, Tenn.*
- 3. Juan Ruiz de Alarcon—the Mexican.  
Professor F. M. PAGE, *University of the South, Tenn.*

**4 p. m.** Reception by Mr. E. W. COLE.

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\*Sessions open to all interested in modern languages. The attendance of ladies will be expected and welcomed.

The American Dialect Society will hold its annual meeting at Vanderbilt University on Tuesday, December 30, at 9 a. m. All delegates to the MODERN LANGUAGE ASSOCIATION are cordially invited to attend.

## FOURTH SESSION.

**December 31 (WEDNESDAY).**

**9.30 a. m.**

1. The Acadians of Louisiana and their Dialect.  
Professor ALCÉE FORTIER, *Tulane University, La.*
2. The Translation of Anglo-Saxon Poetry.  
Professor JAMES M. GARNETT, *University of Virginia.*
3. How to Use Modern Languages as a Means of Mental Discipline.  
Mr. E. H. BABBITT, *New York City.*

**1 p. m.** Luncheon in Wesley Hall.

## FIFTH SESSION.

**2.30 p. m.**

- a. Report of Committees and Other Business.
- b. Reading of Papers.

1. The Name Cædmon.  
Professor ALBERT S. COOK, *Yale University, Conn.*
2. A Methodology of Literary Study for Collegiate Classes.  
Professor R. F. BUTLER, *Woman's College, Baltimore.*

*Papers presented for publication :*

1. The Riming System of Alexander Pope.  
Miss L. M. MCLEAN, *University of California, Berkeley.*
2. The Phonology of the Stressed Vowels in BEOWULF.  
Mr. CHARLES DAVIDSON, *Belmont, Cal.*

## LOCAL ARRANGEMENTS.

The place of general rendezvous for delegates to the convention, will be the Maxwell House, in Nashville, where rates for room and board are \$2.00 per day and upward. From the hotel, the University may be reached in about fifteen minutes by electric railway. Luncheon will be given in Wesley Hall on the University Campus on the 30th and 31st from 1 to 2.30 p. m. All members and their wives are invited.

Mr. E. W. COLE, Treasurer of Vanderbilt University, will give a social reception to the Association, at his residence in the city, from 4-7 p. m. on Tuesday. Members will have an opportunity to meet here many of the citizens of Nashville.

Reduced railway rates have been obtained for the railways belonging to the Southern Passenger Association, composed of the following companies:

Atlantic Coast Line; Atlanta & West Point Railroad; Brunswick & Western Railroad; Charleston & Savannah Railway; Central Railroad of Georgia; East Tenn. Virginia & Georgia Ry.; Georgia Railroad; Georgia Pacific Railway; Georgia Southern & Florida Railroad; Jacksonville, Tampa & Key West Ry.; Memphis & Charleston Railroad; Norfolk & Western Railroad; Pennsylvania Railroad; (*Lines South of Washington.*) Port Royal & Augusta Railway; Raleigh & Gaston Railroad; Richmond & Danville Railroad; Richmond, Fredericks & Potomac R. R.; Savannah, Florida & Western Ry.; Seaboard & Roanoke Railroad; Shenandoah Valley Railroad (*Lines South of Potomac River.*); South Carolina Railway; Western & Atlantic Railroad.

### ***Regulations Regarding Excursion Rates.***

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1. Each delegate or member desiring the excursion rate must purchase a first-class ticket (either limited or unlimited) to the place of meeting, for which he will pay the regular fare; and upon request, the Ticket Agent will issue a printed certificate of purchase.

2. If through tickets cannot be procured at the starting point, parties will purchase to the most convenient point where such through tickets can be obtained, and repurchase through to place of meeting, requesting a certificate from the Ticket Agent at the point where repurchase is made.

3. Tickets for the return journey will be sold by the Ticket Agents at the place of meeting, at one-third the highest limited fare, only to those holding certificates signed by the Ticket Agent at point where through ticket to place of meeting was purchased, and countersigned by the Secretary or Clerk of the Association, certifying that the holder has been in regular attendance at the meeting.

4. It is very important that a certificate be procured, as it will indicate that full fare has been paid for the going journey, and that the purchaser is therefore entitled to the excursion fare returning. It will also determine the route via which the ticket for return journey should be issued.

5. Ticket Agents will be instructed that the excursion fares will not be available for the return journey, unless the holders of certificates are properly identified, as provided for in the certificate, including the statement of the Secretary or Clerk that there have been in regular attendance not less than *one hundred persons* holding receipted certificates of the standard form.

**N. B.—“No Refund of fare will be made on any account whatever because of failure of the parties to obtain Certificates.”**

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### ***LOCAL COMMITTEE.***

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The following gentlemen have kindly consented to serve as a Local Committee, and will be glad to show the delegates any courtesies in their power:

W. M. BASKERVILL, *Chairman.*

J. H. KIRKLAND,

WALLER DEERING,

C. F. SMITH,

A. R. HOHLFELD.



## SYLLABUS OF PAPERS.

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BABBITT, E. H. : Language the medium, and so the measure, of thought ; discipline in language a discipline of thinking processes. Modern languages as compared with ancient, embody thinking processes nearer our own, and need less commentary-work to make them intelligible. This leaves room for, 1. More accurate translation from the outset ; 2. A better drill of the reasoning faculties in sight translation ; 3. A very important discipline *in pace*. Methods in detail covering these points.

BASKERVILL, W. M. : Literature defined—a dearth of it in the South before the War.—The causes : an attempt to account for sporadic appearances, as in Georgia.—The writings of Southern statesmen.—War poetry.—The rise of a new school about 1870 ; its eclipse and an attempt to account for it.—The outlook.

BUTLER, R. F. : The presence of literary studies in the collegiate curriculum capable of justification only on the basis of an adequate mode of treating them. Actual practice divergent ; treatment often diffuse and without well-defined aims, often narrow and dogmatical. Statement of the formal requirement involves, first, a strict formulation of the general pedagogical aim ; and, second, the determination as to how far the nature of the material of investigation affects the attainment of this aim.—The instructor can know how far and in what particulars literature lends itself to specific educational ends only as he surveys the whole detail of literary investigation with an understanding of its motive principles. It is the purpose of an *Encyclopædia and Methodology* of any department of knowledge to make such a survey of the entire field possible to the specialist.—Requirement that the student shall be aware of a distinct end for each detail of all work undertaken. Systematic instruction in the principles to be used as norms of literary investigation. Want of practical utility for the collegiate student in existing works by BOECKH, ELZE and others. Principles to be formulated with reference to the point of view of the student rather than the ideal requirements of the science. The starting-point. The two principles concerned : that of the practical understanding of literature (BOECKH's *Wiedererkennen*), and that of the scientific understanding (BOECKH's *Erkennen*). As to how far the second of these presupposes the first.—As to a substitution of a *Methodology of Literary Study* for the general course in Rhetoric in the collegiate curriculum on the ground that Rhetoric, no less than Literature, demands a different treatment from that commonly given to it, and that the ends proper to it will be best served by making it so approximate to the character of a *Methodology of Literary Study* that the two can be united in one course of instruction.

COOK, ALBERT S.: Contradictory opinions respecting origin of name expressed in *Encyclopædia Britannica* and 'Dictionary of National Biography.'—Has any English etymology yet been found for the name? Is the Celtic derivation proposed by Mr. HENRY BRADLEY admissible? What is to be said concerning its derivation from Hebrew or Chaldee? Sir FRANCIS PALGRAVE's letter.—Considerations which weaken the force of the argument against an Oriental source.—Possible starting-point for discovery of significance.—Independent argument from phonology.

DAVIDSON, CHARLES: The accented vowel of each word in *BEOWULF* compared with West-Germanic and West-Saxon form. Words classified in alphabetized lists with reference to earliest occurrence. Cross-reference for all dialectal variations; also to the *COOK-SIEVERS' Grammar*.

FORTIER, ALCÉE: Introduction; i. A brief History of Acadia and of the Dispersion of the Inhabitants; ii. A Journey to the Tèche country: Description of the land where the Acadians settled in 1765; Manners and Customs of the Acadians; iii. Specimens of the Acadian Dialect.

FRUIT, JOHN PHELPS: Significance of a work of Art.—Æsthetic beauty versus utilitarian beauty.—Æsthetic worth of things illustrated.—Æsthetic beauty extrinsic and expressed by creative workmanship.—A work of Art organic. Illustrated.—The artist, a creator: the artisan, a maker.—Creative workmanship spiritual.—Study of creative aptitudes.—Superiority of language as a physical basis for exhibiting the artist's workmanship.—The best of Art found in Literature, and most accessible to the people. Easiest to comprehend in that all are practised in the use of language.—A cause of the decadence in Literature, a neglect of the masters. The newspapers' part in the decadence.—The remedy and the teacher.

GARNETT, JAMES M.: Brief notice of existing translations; discussion of the subject and of theories of Anglo-Saxon verse.—General impression made by the rhythmical flow. Similar impression desirable in modern English.—Alliteration. Line for line translation with four accents and alliteration represents normal verse most closely. If unattainable without violence to modern idiom, gives movement necessary. Use of archaic words. Compare WILLIAM MORRIS's 'Sigurd the Volsung.' Example: "The Dream of the Rood."

PAGE, FRED. M.: a. The history of Spanish Literature in the seventeenth century illustrates the necessity of studying the political history of any stated period in order to understand the true character of its Literature; b. Short sketch of the rise and fall of the Spanish power in the sixteenth and seventeenth centuries; c. Influence of Spanish institutions of this period upon Spain's Literature—they lead to the concentration of literary effort upon special kinds of intellectual work;—d. How the drama became the powerful exponent of popular thought, etc.—Its spontaneous development, general character;—brief comparison of the methods of the different schools.—JUAN RUIZ DE ALARCON—compared to his contemporaries—wherein he conformed to prevailing interpretation of drama by his contemporaries; his own individual ideal of dramatic composition. His

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superiority,—and inferiority in some respects, to the better-known, most highly appreciated Spanish dramatists. Discussion of several of his principal dramas; outline of plots, the character, fundamental idea; form of versification; language, style.

RENNERT, HUGO ALBERT: The Introduction of the Pastoral Romance into Spain, in the middle of the sixteenth century.—Causes of its immediate success. Its origin in Italy. The 'Ameto' of BOCCACCIO. The 'Arcadia' of SANNAZZARO the model of the Spanish Pastoral Romances. The inconsistencies and extravagances of the latter. The Spanish Pastoral Romances considered in chronological order: The 'Diana' of MONTEMAYOR. Its continuation by ALONZO PEREZ and GASPAR GIL POLO. The 'Diana' of TEXEDA a plagiarism. The *Ten Books of the Fortune of Love* by LO FRASSO. The 'Filida' of MONTALVO: The 'Galatea' of CERVANTES: The *Enlightenment of the Jealous* by ENCISO; The 'Arcadia' of LOPE DE VEGA: The *Age of Gold* by VALBUENA. The *Tragedies of Love* by SOLORZENO. The *Constant Amaryllis* of FIGUEROA. The *Reward of Constancy* by ESPINEL ADORNO. The *Cynthia of Aranjuez* by CORRAL. The *Shepherds of the Betis*, by SAAVEDRA. The *Experiences of Love and Fortune*, by CUEVAS. The 'Havidas' of ARBOLANCHES. Causes of the decline of the Pastoral Romance in Spain. It is succeeded by the "Novela Picaresca."

SHEPHERD, HENRY E.: The specific intent of this paper is to suggest a broader and more critical study of TENNYSON'S supreme poetic achievement. It is introduced by a comparison between "In Memoriam" and the several great elegiac attainments of the English language such as "Lycidas," "Adonais," etc. The parallel between "Lycidas" and the poem under consideration is carried out in detail, the historic and intellectual life of TENNYSON'S and MILTON'S eras being examined at length.—The origin of the "In Memoriam" stanza is traced through several centuries, as far back at least as the time of SPENSER, BEN JONSON and Lord HERBERT of Cherbury.—The relation of the poem to the theological movements and the religious evolution of the age is discussed in full and the probable influence of these movements is traced specifically in several phases of the work.—The idea of the poet, his progress from doubt and despondency to restored faith and triumphant hope, is explained and the organic unity of the poem is shown to be perfect. The writer explains the relation of Arthur Hallam, the hero of "In Memoriam," to ALFRED TENNYSON and contrasts this relation with that of Edward King to JOHN MILTON. He endeavors to show that a great work of literary art, such as the poem under review, is as legitimate a subject for critical procedure as an ancient classic.—"In Memoriam" abounds in varied learning, recondite allusion, and is, in the purest sense, an expression of the spiritual and intellectual life of this century. The direct purpose of the essay is to stimulate in others a desire for a more intimate knowledge and a more enlightened appreciation of this sovran effort of English elegiac poetry. The essayist declares that it had been one of the noblest inspirations of his own life.

***NINTH ANNUAL CONVENTION***

— OF —

**The Modern Language Association of America,**

**TO BE HELD IN**

**COLUMBIAN UNIVERSITY, WASHINGTON, D. C.**

**December 28, 29, 30 and 31, 1891.**

### OFFICERS OF THE ASSOCIATION.

JAMES RUSSELL LOWELL, President, Harvard University, Cambridge, Mass.  
A. MARSHALL ELLIOTT, Secretary, Johns Hopkins University, Baltimore, Md.  
HENRY ALFRED TODD, Treasurer, Johns Hopkins University, Baltimore, Md.

#### EXECUTIVE COUNCIL:

THE PRESIDENT, }  
THE SECRETARY, } *Ex-Officio.*  
THE TREASURER, }

G. A. BARTLETT, Harvard University, Cambridge, Mass.  
H. S. WHITE, Cornell University, Ithaca, N. Y.  
M. CAREY THOMAS, Bryn Mawr College, Pennsylvania.

ALCÉE FORTIER, Tulane University of Louisiana,  
CHARLES W. KENT, University of Tennessee.  
F. C. WOODWARD, South Carolina College.

M. B. ANDERSON, State University of Iowa.  
A. GERBER, Earlham College, Richmond, Ind.  
JOHN E. MATZKE, University of Indiana, Bloomington.

#### PHONETIC SECTION:

*President*, A. MELVILLE BELL,  
Washington, D. C.

*Secretary*, C. H. GRANDGENT,  
Cambridge, Mass.

#### EXECUTIVE COMMITTEE:

H. S. WHITE, *First Vice-President*.  
C. W. KENT, *Second Vice-President*.  
M. B. ANDERSON, *Third Vice-President*.

#### PEDAGOGICAL SECTION:

*President*, E. S. JOYNES,  
South Carolina College.

*Secretary*, A. N. VAN DAELL,  
Mass. Institute of Technology.

#### EDITORIAL COMMITTEE:

W. M. BASKERVILL, Vanderbilt Univ.  
WALLER DEERING, Vanderbilt Univ.

# ORDER OF EXERCISES.

## **FIRST SESSION.\***

**December 28 (MONDAY).**  
**8 p. m.**

1. Address of Welcome by JAMES C. WELLING, LL. D., President of Columbian University.
2. Address by the Hon. A. R. SPOFFORD, LL. D., on "The Characteristics of Style."

## **SECOND SESSION.**

**December 29 (TUESDAY).**  
**10 a. m.**

- a.* Reading of the Secretary's and Treasurer's Reports.
  - b.* Appointment of Committees.
  - c.* Reading of Papers.
1. "James Russell Lowell as a Prose Writer."  
Professor TH. W. HUNT, *Princeton College, N. J.*
  2. "Diminutives in -ing in Low German."  
Mr. A. F. CHAMBERLAIN, *Clark University, Mass.*

## **THIRD SESSION.**

**3 p. m.**

1. "Augustini Sendebrev til Cyrillus, and Jeronymi Levnet," (Gl. Kong. Saml. No. 1586, Copenhagen).  
Dr. DANIEL KILHAM DODGE, *Columbia College, N. Y.*
2. "Nathan der Weise (with special Reference to the Criticisms of KUNO FISCHER)."  
Mr. GUSTAV GRUENER, *Yale University, Conn.*
3. "The Jersey Dialect" (Channel Islands).  
Professor JOSEPH S. SHEFLOE, *Womans College, Baltimore.*

## **FOURTH SESSION.**

**December 30 (WEDNESDAY).**  
**10 a. m.**

1. "A study of Lanier's Poems."  
Professor CHARLES W. KENT, *Univ. of Tennessee, Knoxville.*

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\*The attendance of Ladies at the Sessions of the Convention will be expected and welcomed.  
The Annual Meeting of the **American Dialect Society** for 1891 will be held at Columbian University on Tuesday, December 29, at 7.30 p. m.  
The **American Folk-Lore Society** also will hold its Annual Meeting in Washington on December 29 and 30.

2. "The Gerund in Nineteenth-Century English."  
Professor J. L. ARMSTRONG, *Trinity College, N. C.*
3. "The Law Language in England from Edward I. (A.D. 1274) to Henry VIII. (A.D. 1509)."  
Professor B. F. O'CONNOR, *Columbia College, New York.*

#### **FIFTH SESSION.**

**3 p. m.**

**PHONETIC SECTION,** Professor A. MELVILLE BELL, *President.*

1. "Indo-European Parallel Roots with and without initial *s*, especially in the Germanic Languages."  
Professor GUSTAF E. KARSTEN, *Indiana University, Ind.*
2. "The Phonology of the Patois of Cachy" (*Département de la Somme*).  
Professor THOMAS LOGIE, *Williams College, Mass.*

Professor A. MELVILLE BELL (1525 Thirty-fifth St.) will give a social Reception in the evening to members interested in the work of the Phonetic Section. Announcement of the hour will be made in Convention.

#### **SIXTH SESSION.**

**December 31 (THURSDAY).**  
**10 a. m.**

**PEDAGOGICAL SECTION,** Professor EDWARD S. JOYNES, *President.*

1. "Philology and Literature in American Colleges and Universities."  
President HENRY E. SHEPHERD, *College of Charleston, S. C.*
2. "Ignored Resources of French Literature for College Study."  
Miss LOUISE BOTH-HENDRIKSEN, *Brooklyn, N. Y.*
3. "The Preparation of Modern-Language Teachers for American Institutions."  
Mr. E. H. BABBITT, *Columbia College, N. Y.*

It is proposed by the President of the Pedagogical Section, that the paper read by Mr. E. H. BABBITT before the Nashville Convention: "How to Use Modern Languages as a Means of Mental Discipline" (cf. *Publications of the MOD. LANG. ASSOCIATION*, vol. vi, pp. 52-63), be brought up for discussion before the Convention.

#### **SEVENTH SESSION.**

**3 p. m.**

- a.* Reports of Committees and other Business.
- b.* Reading of Papers.

1. "The Isleños of Louisiana and their Dialect."  
Professor ALCÉE FORTIER, *Tulane University, La.*
2. "Jean de Mairet. A Critical Study in the History of French Literature."  
Mr. JULIUS BLUME, *Johns Hopkins University, Md.*

*Paper presented for publication:*

"The Historical Study of English in Virginia."  
Professor JOHN. B. HENNEMAN, *Hampden-Sidney Coll., Va.*

### LOCAL ARRANGEMENTS.

The place of general rendezvous for delegates to the Convention will be the Arlington Hotel, H Street and Vermont Avenue (one block from Columbian University), where rates for board and room will be \$4.00 per day. This hotel will be the headquarters also of the *American Historical Association*, which will hold the evening sessions of its Annual Convention in Columbian University, on December 29, 30 and 31.

The Trunk Line, Central Traffic (from all points except Michigan), New England Passenger and Southern Passenger Associations have granted reduced railway rates, that is, *a fare and a third* for round trip ticket on Certificate plan. Full information will be found below respecting the purchase of tickets under certificate rules. The following railways will make the reduction:

#### *Trunk Line—*

Addison & Pennsylvania; Allegheny Valley; Baltimore & Ohio (Parkersburg, Bellaire, and Wheeling, and east thereof); Baltimore & Potomac; Bennington & Rutland; Buffalo, Rochester & Pittsburg; Camden & Atlantic; Central of New Jersey (except locally between Philadelphia and New York); Central Vermont; Chesapeake & Ohio (east of Charleston, W. Va.); Cumberland Valley; Delaware & Hudson Canal Co.; Delaware, Lackawanna & Western; Elmira, Courtland & Northern; Fall Brook Coal Co.; Fitchburg; Grand Trunk; Lehigh Valley; New York Central & Hudson River; New York, Lake Erie & Western (east of Salamanca and Buffalo); New York, Ontario & Western; New York, Philadelphia & Norfolk; Northern Central; Pennsylvania (except locally between Philadelphia and New York); Philadelphia & Erie; Philadelphia & Reading (except locally between Philadelphia and New York); Philadelphia, Wilmington & Baltimore; Rome, Watertown & Ogdensburg (except on Phoenix Line—between Syracuse and Oswego); Western New York & Pennsylvania; West Jersey; West Shore.

#### *Central Traffic Association—*

Baltimore & Ohio (West of Ohio River); Chicago & Atlantic; Chicago, St. Louis & Pittsburgh; Chicago and Grand Trunk; Cincinnati, Hamilton & Dayton; Cincinnati, Indianapolis, St. Louis & Chicago; Cincinnati & Muskingum Valley; Cincinnati, New Orleans & Texas; Pacific, Cincinnati, Wabash & Michigan; Cincinnati, Washington & Baltimore; Cleveland, Columbus, Cincinnati & Indianapolis; Cleveland, Akron & Columbus; Columbus & Cincinnati Midland; Dayton & Union; Detroit, Grand Haven & Milwaukee; Evansville & Terre Haute; Fort Wayne, Cincinnati & Louisville; Grand Rapids & Indiana; Grand Trunk (West of Toronto); Indianapolis & St. Louis; Indiana, Bloomington & Western; Jeffersonville, Madison & Indianapolis; Lake Erie & Western; Lake Shore & Michigan Southern; Louisville & Nashville; Louisville, Evansville & St. Louis; Louisville, New Albany & Chicago; Michigan Central, New York, Pennsylvania & Ohio; Niagara Falls Short Line; Ohio & Mississippi; Pennsylvania Company; Peoria, Decatur & Evansville; Pittsburgh & Lake Erie; Pittsburgh & Western; Pittsburgh, Cincinnati & St. Louis; Sciota Valley, Terre Haute & Indianapolis (Vandalia Line); Valley, Wabash, St. Louis & Pacific (East of Mississippi River); Wheeling & Lake Erie.

#### *New England Passenger—*

Boston & Albany R. R.; New York & New England R. R.; New York, New Haven & Hartford R. R.; New York, Providence & Boston R. R.; Old Colony Railroad; Fall River Line; Norwich Line; Providence Line; Stonington Line.

#### *Southern Passenger—*

Alabama Great Southern Railroad; Atlantic Coast Line; Atlanta & West Point Railroad; Brunswick & Western Railroad; Charleston & Savannah Railway; Central Railroad of Georgia; Cincinnati, New Orleans & Texas Pacific Railway; East Tenn., Virginia & Georgia Railway; Georgia Railroad; Georgia Pacific Railway; Illinois Central Railroad (Lines South of the Ohio River); Jacksonville, Tampa & Key West Railway; Louisville & Nashville Railroad (Lines South of the Ohio River); Louisville, New Orleans & Texas Railway; Mississippi & Tennessee Railroad; Mobile & Ohio Railroad (Lines South of the Ohio River); Memphis & Charleston Railroad; Nashville, Chattanooga & St. Louis Railway; New Orleans & Northeastern R. R.; Norfolk & Western Railroad; Pennsylvania Railroad (Lines South of Washington); Port Royal & Augusta Railway; Raleigh & Gaston Railroad; Richmond & Alleghany Railroad; Richmond & Danville Railroad; Richmond, Fredericks & Potomac R. R.; Rome Railroad; Savannah, Florida & Western Railway; Seaboard & Roanoke Railroad; Shenandoah Valley Railroad (Lines South of Potomac River); South Carolina Railway; Vicksburg & Meridian Railroad; Western & Atlantic Railroad; Western Railway of Alabama.



### ***Regulations Regarding Excursion Rates.***

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1. Each delegate or member desiring the excursion rate must purchase a first-class ticket, continuous passage, (either limited or unlimited) to the place of meeting, for which he will pay the regular fare; and upon request, the Ticket Agent will issue a printed certificate of purchase.

2. If through tickets cannot be procured at the starting point, parties will purchase to the most convenient point where such through tickets can be obtained, and repurchase through to place of meeting, requesting a certificate from the Ticket Agent at the point where repurchase is made.

3. Tickets for the return journey will be sold by the Ticket Agents at the place of meeting *not later than three days after adjournment of Convention*, at one-third the highest limited fare, only to those holding certificates signed by the Ticket Agent at point where through ticket to place of meeting was purchased *not more than three days before the first session of Convention*, and countersigned by the Secretary or Clerk of the Association, certifying that the holder has been in regular attendance at the meeting.

4. It is *very important* that a certificate be procured, as it will indicate that full fare has been paid for the going journey, and that the purchaser is therefore entitled to the excursion fare returning. It will also determine the route via which the ticket for return journey should be issued.

5. Ticket Agents will be instructed that the *excursion fares will not be available* for the return journey, unless the holders of certificates are properly identified, as provided for in the certificate.

**N. B.**—"No Refund of fare will be made on any account whatever because of failure of the parties to obtain Certificates."

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### **SYLLABUS OF PAPERS.**

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**ARMSTRONG, J. L.:** i. Terms Defined—Brief Sketch of Early Use of Development of Gerund—The Situation at Beginning of Century—Dicta of Grammarians—Nature of Gerund;—ii. Usage of Nineteenth Century Writers as determining: 1. Disputed Constructions; 2. Standard of Time-Reference;—iii. *Tendenz*.

**BABBITT, E. H.:** 1. The work of the modern language teachers: in the secondary schools; in the colleges; in the university (introductory)—2. The qualifications of the modern language teacher; he must be: *a*. A thorough *teacher*, beyond and above his specialty; *b*. A man of broad general education; *c*. A thorough master of the English language; *d*. Well-trained in the practical use of the language he teaches; *e*. Farther advanced in special philological and literary studies than his pupils—3. The training of the modern language teacher: *a*. General education should be obtained in American institutions; *b*. Practical use of a language can only be acquired when it is spoken; *c*. Relative advantages of American and foreign universities for advancement

**BLUME, JULIUS:** a. Chronology of Mairêt—important because our dramatist is a contemporary of Corneille—formerly given according to Parfaict, but recently this author's position overthrown by the investigations of German scholars (Dannheisser and others):—A modification of the newly obtained dates suggested.—b. Mairêt's literary position in the light of the corrected Chronology; the author of 'Silvanire' and 'Sophonisbe' neither a plagiarist nor, on the other hand, the controlling spirit of the French drama of that time, but an author who plays a creditable part in an eventful period.

**BOTH-HENDRIKSEN, LOUISE:** French and Greek—1. With reference to preparation for College: grammar, history, composition, prosody, mental training, artistic beauty, source of thought;—2. With reference to courses in college and work for higher degrees.

Apparent ignorance regarding available authors: force of adverbs, use of pronouns, harmony of tenses, truth and reasoning necessary for discrimination of negatives, use of participles, force of subjunctive forms.—French lyric poetry and Greek epic.—Apparent indifference outside of college work.—Probable explanation of present attitude toward our subject.

**CHAMBERLAIN, A. F.:** Diminutives in general—The relations of the suffix *-ing* in English and High German, etc.—The use of diminutives in Low German.—The peculiar character of the suffix *-ing* in Plattdeutsch.—Its use by the dialect writers.—Nouns, adjectives, adverbs and imperatives in *-ing*.

**DODGE, DANIEL KILHAM:** An apocryphal letter from St. Augustine to Cyril, announcing the death of St. Jerome, and a short life of the latter from the Codex Regius, 1586, Royal Library of Copenhagen; a collection of Latin epistles and legends, translated into Danish in 1488 edited with introduction and glossary. References to Ms.—C. J. Brandt's extracts—Orthography, phonetics, grammatical forms, obsolete words, Latin influence on the language.

**FORTIER, ALCÉE:** Brief history of the settlement.—The manners and customs of the Isleños.—A few specimens of their language.

**GRUENER, GUSTAV:** i. Four elements or factors influencing Lessing in the creation of the characters: A. The plot or action of the drama; B. The sources of three kinds: *a.* literary sources; *b.* historical authorities; *c.* personal reminiscences and characteristics of Lessing himself and his friends.—C. The theological controversy with Goeze: *a.* History of the quarrel; *b.* Lessing's confessions on this point; *c.* The historical patriarch, Heraclius; *d.* External evidence to show that Lessing did satirize Goeze in the character of the patriarch.—D. The philosophical ideas and teachings of the drama: *a.* Kuno Fischer's view in his 'G. E. Lessing als Reformator des deutschen Literatur,' (Part ii, pp. 88 ff.) and objections to such a view: 1. Fischer's criticism of the character of *Daya*; 2. of *Bonafides*; *b.* Objections and answer to Fischer's views; *c.* Summary; *d.* The character of the "ideas" brought out by Lessing—ii. The "sectarian" side of the characters: *a.* Did Lessing wish to attack Christianity and exalt the Mosaic or Mohammedan religions?; *b.* Reasons inducing Lessing to choose Nathan, the Jew, as the representative of toleration, and the Christian Patriarch as the representative of intolerance; *c.* Summary.

**HUNT, TH. W.:** Limits of the discussion.—Lowell's Prose Writings.—Leading Qualities of his Prose: 1. Clearness and Directness.—His use of English.—His fondness for Old English; 2. Grace and Ease.—Taste and Finish.—Effect of his verse on his prose.—His style, classical and academic.—His work as a Literary Critic.—His conception of criticism.—

Alleged objections answered: *a.* Want of mental breadth; *b.* Literary Dogmatism; 3. Mental and literary Brightness.—Passages in point.—His popularity as a writer.—The final effect of his prose.—Ethical purity of his style.—Preëminently literary in his personality and authorship.

KARSTEN, GUSTAF E.: i. Materials: A large number of parallel roots, with and without initial *s*; most of them were identified long ago by others; some new ones are added, chiefly from the Germanic languages. ii. Explanation. *a.* History of the question.—Pott, Fisk, Curtius, Osthoff, Brugmann; *b.* Result obtained from the materials: The interchange of *s*-less and *s*-forms cannot be explained satisfactorily from the point of view of *Satzphonetik*, but the *s* must be a prefix in some cases, and it can well be so regarded everywhere.

LOGIE, THOMAS: Introduction—Causes which tended to modify the Latin language in France—Influence of the Celtic—Influence of the peoples that invaded Picard territory after Roman conquest—Mode of classifying dialects—Objection to geographical mode—Connection with the Wallonian—Phonology of the Patois—ELLUM: theories with regard to its development—Product of *ɥ* in different parts of the Somme—The consonants: initial *f* changed to *b*;—*k* before *a*, causes of its retention—Mouillation in the patois—Crossing and bi-lingualism.

O'CONNOR, B. F.: Law language known to us chiefly through notes, kept by Court officers, on the legal proceedings that took place before them.—These reports are histories of cases, with short summary of proceedings giving main arguments on both sides, and reasons for judgment.—Published annually as references for lawyers and judges, hence the name, *Year-books*—Mostly in French; in earlier ones, French construction and considerable familiarity with Latin.—Notable changes in construction as series descends; English influence strongly felt, Latin less familiar.—Toward close of the series, lack of familiarity with “Ye French of Paris”; English thought clothed in French dress.—Several Year-books printed in 1490; complete edition published in 1679 (11 folio volumes).—MSS. discovered since, edited and printed by order of English government; recent volumes added to collection, translated into English.

SHEFLOE, JOSEPH S.: Historical sketch of the island of Jersey. The inhabitants, their civil and social laws and customs—A brief account of two visits to the island for the purpose of studying its dialect; material existing for such study; method of work—The Jersey-French dialect, a species of the Norman dialect; its relation to the Norman dialect on the Continent. Some of the most striking characteristics of the Jersey-French dialect. The present state of the dialect. The influence of English and Breton.

SHEPHERD, HENRY E.: Special plea for more systematic as well as broader literary training in English in our collegiate and university systems of instruction—Almost exclusive concentration of time and energy upon purely philological instruction, deprecated—Cordial sympathy avowed with philology and its pursuit, but any attainment in the sphere of stylistic grace and excellence an impossibility in our systems of university teaching.—Crochety and eccentric character of such limited instruction as is furnished in English Literature, commented on.—In all America, scarcely a single university in which English Literature as *an art* is studied and taught; finest and highest work in this regard often achieved in small and comparatively unknown colleges—Reform advocated; must come gradually, not by violent or spasmodic effort, but as the result of individual precept, example, and patient waiting for reaction.

MARCOU, PHILIPPE B.: Advantage of presenting the phonetic facts of a language in deductive order.—The strength of the tonic accent is the measure of the strength of the muscular effort exerted in speech.—Comparative strength of the tonic accent in Italian, Spanish and French.—Connection between the weakness of the tonic accent in French, and the French treatment of the Latin post-tonic syllables.—Some other phenomena in French phonetic change possibly deducible from the same cause.

MATZKE, JOHN E.: The orthography of *ï* in Norman, Picard, Wallonian, Lorraine and Champagne documents.—The pronunciation of vowel+*ï*, in these dialects. Does the *i* of *ill* belong to the *ï* or to the preceding vowel?—The rise of *z* as flexional sign (for *s*) after *ï*. Dialectic differences play an important part here.

PRIMER, SYLVESTER: Early settlements in and about Fredericksburg, Va. [This includes an account of families and their descendants still living in and about Fredericksburg, Va.]—Extracts from original documents and writings of the Colony of Virginia, accompanied by phonetic transcription.—Tabular view of the vowel characters and their sounds of that period, as near as can be approximated at the present time.—Tabular view of the present vowel-characters and their sounds.—Remarks on the peculiarities in the pronunciation of Fredericksburg. The most important are: loss of *r* in words like *war*, *more*, etc.; the palatal *g*, etc. in *garden*, *cart* (*g/jarden*, *k/jart*); the (*ee*) in *care*, *there*, etc.

SCHELLING, FELIX E.: GASCOIGNE'S 'Certayne notes of Instruction.'—The Areopagus Club and Classic Metres in English Verse.—WEBBE and his Recognition of the New Poetry.—PUTTENHAM and subsequent Verse Critics.

SCHMIDT-WARTENBERG, H.: The manuscript of this Passion-play belongs to the collection of EX-PRES. ANDREW D. WHITE, Ithaca, N. Y., who bought it from SIR FREDERIC MADDEN. The 3658 verses of the manuscript are distributed among three plays to be acted during Passion week—on Thursday, Friday and Easter Sunday. These plays were written and performed at Bozen, in the Tyrol, towards the end of the fifteenth century, and thus belong to the oldest cycle of Mediæval religious plays in this part of Europe. Although mentioned by PROF. W. H. CARPENTER, in the Johns Hopkins University *Circulars*, 1882, this valuable manuscript has remained without further notice. When it shall have been published, it will prove indispensable for determining the relation of several other coeval plays which are shortly to be edited in Europe, and will also throw light on the origin and development of the religious drama in that section of Germany to which it genetically belongs.

TOLMAN, A. H.: The relation of 'The Taming' of *a* Shrew to 'The Supposes,' a play translated from ARIOSTO by GASCOIGNE.—The relation of 'The Taming of *the* Shrew' to 'The Supposes.'—The relation of 'The Taming of the Shrew' to 'The Taming of a Shrew.'—The authorship of 'The Taming of a Shrew.'—The relation of Shakespeare to 'The Taming of the Shrew' (TTS). Reasons are given for supposing that the following parts of TTS have Shakespeare as their probable author.—Induction; Act. II, Sc. 1, 115-326; III, 2, 89-125; III, 2, 186-241; IV, Sc. 1; IV, 3; IV, 5; V, 2, 1-181. Reasons are given for considering the remaining parts of the play as probably non-Shakespearean.—Certain verbal correspondences between the non-Shakespearean parts of TTS and ROBERT GREENE'S 'Friar Bacon and Friar Bungay' are pointed out, and their possible bearing upon the question of authorship is discussed.

WRIGHT, C. B.: American phoneticians before 1800.—The scientific status of the times as shown by its philosophical journals.—Analysis of THORNTON'S 'Cadmus,' *Transactions of the American Philosophical Society*, vol. III, pp. 262+. His arguments for spelling reform; their similarity to those of to-day. His universal alphabet and illustrative table. Personal and dialectic peculiarities a standard with phoneticians.—Comparison of THORNTON'S vowel system with that of BELL.

## SYLLABUS OF PAPERS.

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**DODGE, DANIEL KILHAM:** Rise of lexicography in Denmark; Danish dictionaries of the sixteenth and seventeenth centuries. Only the early Latin dictionaries included, as throwing light on the Danish language of that period, while the later ones of value merely to students of the Classics.—MS. collections of dictionaries from the eighteenth century (*MATH, et alii*) *Videnskab. Selskabs*. 'Ordbog,' relation of- to preceding.—**MOLBECH's** 'Ordbog' and 'Glossarium.' **KALKAR's** 'Ordbog.'—*Retskriuning* (Orthography) from **RASK** to **GRUNDTVIG**. Present struggle. *Den Literaire Retskriuning*. Necessity for a compromise.—Technical dictionaries, including *Fremmedordbøger*. **HOLST** and **L. MEYER**. **L. MEYER's** work specially considered. **ALLIN's** position.—Dialect dictionaries, Importance of,—**MOLBECH**. Present work in,—**KEILBERG, THORSEN et alii**.—International dictionaries. First Danish-English dicts. **LARSEN** and **ROSLING**. Danish-Swedish dictionaries.—Future work in Danish lexicography. An Etymological dictionary needed. Dialect work.

**FRANCKE, KUNO:** Importance of the didactic poetry of the Middle Ages. Its humanistic antipapal, democratic character.—Some Latin specimens of this poetry in Germany, in France, in England.—The 'Architrenius' of Jean de Anville.

**GERBER, ADOLPH:** Russian animal folk-lore; its general characteristics, as compared with the Aesopian fables, Indian productions and the Medieval animal epics of the West; Indian influences; Western influences.—Relations to the folk-lore of other Slavic and neighboring peoples.—Some peculiarities: The marriage of the fox and the cat; The terror inspired in larger animals by the cat; The frequency of associations of animals in houses and attempts of other animals to force an entrance.—**MOSCHAROWSKI's** 'Reynard the Fox.'

**GRANDGENT, CHAS. H.:** Importance of an exact knowledge of the formation of vowel sounds.—Necessity of a more scientific method of determining tongue-positions.—The best system of vowel measurement.—The tongue-positions for some American vowels.—The difference between close and open vowels.

**HUNT, TH. W.:** Independent literary judgments, in a sense, dependent: a. On Literary Precedent; b. On History of Literary Opinion; c. On Literary Environment.—This conceded, Independent Judgments, demanded, a. By Self-Respect; b. By the increasing List of Open Questions; c. As a Protest against Mental and Literary Servility.

**JOYNES, EDW. S.:** The object will be to enforce the necessity of more and wider reading of the *literature*, as the chief factor in the culture to be derived from Modern Language study. To this end it will be contended that some methods of study, now made prominent, should be subordinated, and others should be deferred for postgraduate, or University work.

**KENT, CHARLES W.:** The use of *ne* alone: (a) In Independent Sentences; (b) In Dependent Sentences.—Multiplied Negation.—Metrical Observations: (a) Elision; (b) Contraction; (c) Slurring; (d) Can *ne* (*non*) have the ictus? (e) Use of *ne* in construction of verse.

**LEARNED, M. D.:** Sources of the Saga of Walter of Aquitaine.—Relation of the 'Wal-tharius' of **EKKEHARD:** (a) To 'Walther von Späne' of the Nibelungenlied; (b) to 'Walther von Waskastein' of the Wilkina saga; (c) to Walgiere of the Polish saga; (d) to Waldere of the A.-S. fragments.—Relation of the Walter-saga to the Dietrich-saga.—Interpretation of the saga.

[over].

